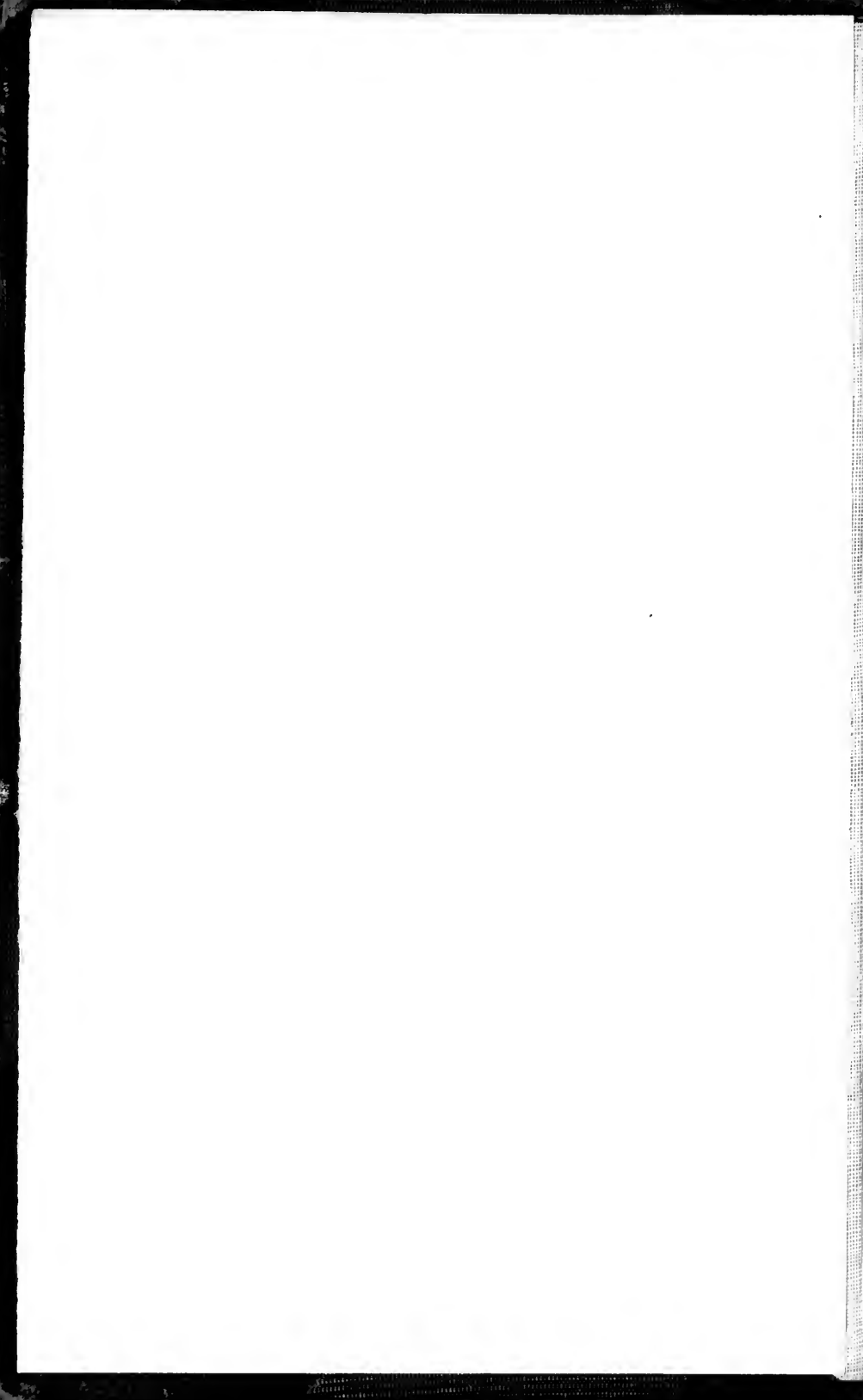


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Lydgate's
Reason and Sensuality.

Early English Text Society.

Extra Series, LXXXIV.

1901.

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Lydgate's
Reason and Sensuality

EDITED FROM THE

FAIRFAX MS. 16 (BODLEIAN)

AND THE ADDITIONAL MS. 29,729 (BRIT. MUS.)

BY

ERNST SIEPER, PH.D.

VOL. I.

THE MANUSCRIPTS, TEXT (WITH SIDE-NOTES
BY DR. FURNIVALL), GLOSSARY.

LONDON :

PUBLISHED FOR THE EARLY ENGLISH TEXT SOCIETY
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1901.

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Extra Series, LXXXIV.

RICHARD CLAY & SONS, LIMITED, LONDON & BUNGAY.

TO

Professor J. Schick

THIS WORK

IS GRATEFULLY DEDICATED.

PREFACE.

THE task of preparing an edition of the present work of Lydgate was committed to me in the beginning of the year 1896. It had originally been undertaken by Professor Schick, who came to an understanding with the Director of the Early English Text Society, the result of which was that the task was handed over to me. Shortly afterwards I went to England, and there I spent almost two years busying myself in the preparation of this edition and in the study of other works of the school of Chaucer. On my return to Germany I published first that part of my researches which concerned the original of Lydgate's poem, namely, *Les Échecs Amoureux*.¹ I had hoped that the text of the English poem, and the studies connected with it, would have followed closely afterwards. But the fulfilment of this purpose was unexpectedly delayed by other tasks, and by the pressure of university lectures until last summer, when, by the permission of the authorities of the University of Munich, I was granted time and opportunity to return to England and bring my work to a close.

With the consent of Dr. Furnivall, the materials of this work have been divided into two volumes. The present is the first volume, containing the text and, what naturally belongs to it, an account of the MSS. and a glossary. The second volume will contain chapters on the metre, grammar, authorship and date of the poem, Lydgate's style, the French original, and notes. In the last chapter but one I hope to supplement to some extent what I have already said in my book on *Les Échecs Amoureux*, especially as regards the second half of the Old French poem, and the Paris commentaries of the same. I had proposed to myself an enquiry

¹ *Les Échecs Amoureux*, eine altfranzösische Nachahmung des Rosenromans und ihre englische Übertragung: Litterarhistorische Forschungen, herausgegeben von Joseph Schick und M. Frh. v. Waldberg. IX. Heft. Weimar, 1898.

into the relation of *Les Échecs Amoureux* to the encyclopædic works of the Middle Ages, but I have handed it on to my pupil, Mr. E. Hoefler. The result will appear shortly, and will, I hope, be found to give a worthy treatment of the subject.

It is hoped that the principles here followed in the presentation of the text will not need explanation. I trust the reader will agree with me in having decided to discuss the variations of spelling in Stowe all together in a separate paragraph of the introduction rather than to note each variant in the text. One word may be added on the punctuation of the poem. It is quite impossible to apply any principle of punctuation to Lydgate's text with rigorous consistency. For instance, such expressions as "of entente," "in especial," "withoute strif," are often thrown in as mere stopgaps, without any particular meaning. In such cases they are, as a rule, placed between commas. But in other places they are so closely connected with preceding or following words that they cannot be separated from them by a comma. As a general rule, I have preferred to err on the side of over- rather than of under-punctuation. This should ensure, at any rate, that the meaning is made clear.

The English side-notes are Dr. Furnivall's work: but as I was authorized to alter them if I pleased, and have ventured to make use of that permission in one or two instances, I must be held responsible to some extent for them also. The Glossary is designed, in the first instance, for practical purposes. Cross-references from one word to another are as far as possible avoided. Rare word-forms and difficulties in the text are sufficiently treated in the Notes.

There remains for me the duty of expressing my thanks to many helpers and friends. In the first place, to the Early English Text Society and its Director, Dr. Furnivall. The E. E. T. S. had a copy of the Fairfax MS. of *Reason and Sensuality* taken, which made it possible for me to begin work on the book before I started for England. Further, the Society was good enough to undertake the cost of copying several other MSS. in English libraries, at Paris and at Dresden, which seemed to me necessary for this edition. To Dr. Furnivall personally also I am indebted for the constant encouragement and kindness which he shewed me during my visits to England. My friend, the Rev. S. C. Gayford, has given me, throughout the whole course of my work, advice and help of all kinds, and I owe to him my sincere thanks. I must thankfully acknowledge also the help of other English friends, Mr. C. Brough,

Mr. Arthur Thomas and Miss N. Lacy. To the officials of the British Museum, of the Bodleian Library, and of the National Library in Paris, I am much obliged for their unfailing assistance. To Professor K. Weyman of Munich I owe several excellent suggestions for the correct reading of the Latin marginal notes. And, above all, it is a deep pleasure for me to express my heartfelt gratitude to my honoured master, Professor Schick, to whom this work is dedicated.

E. SIEPER.

Oxford, August 1901.

ERRATA.

- l. 2197 : put the comma after *fairest*.
- p. 96, marginal note : read *tibia* for the *tubea* of the MSS.
- l. 3686 : no comma after *perelcs*.
- p. 145, ll. 5546 f., not 5545 f., are added in the margin.

INTRODUCTION.

THE MANUSCRIPTS.

OUR poem has come down to us in two MS.-copies: Fairfax 16 and Additional 29,729.

1. FAIRFAX 16. F.

Bodleiana, Oxford. A vellum MS. of about the middle of the fifteenth century,¹ containing a number of poems by Chaucer and other poets. Skeat, in the introduction to his edition of Chaucer's *Minor Poems* (p. xl), points out the orthographical peculiarities of this valuable MS. See also Warton-Hazlitt, iii, 61 Note; Schick, *Temple of Glas*, p. xviii f.; Krausser, *Complaint of the Black Knight*, Heidelberg Dissertation, 1896, p. 1 f. Our poem extends from fol. 202-300 *a*. From fol. 300 *b* to 305 *a* are blank pages, probably for the remainder of this unfinished work.

It is written in single columns, thirty-eight lines to a full column. The text is not illuminated, but the first letter of each line is ornamented with a flourish or two in red. Frequently the initials of proper names as well as the letter I are coloured in the same manner: proper names are also underlined in red. The lines begin with capital letters. There is only one initial which is elaborately decorated, and that is the **T** on the first page: the letter itself is blue, and the ornamentation is red. The heading of the several chapters and paragraphs are also in red; so are the explanatory notes, which are written in Latin on the margin: in fact, all the writing except the text itself is in red.

One line (1180) is wanting. Other missing lines have been added in the margin: 88, 334, 420, 574, 613, 954, 2504, 3254, 3470, 3664, 4450, 4749, 5546-47, 5912, 6457. From whom do these lines originate? Stowe, who has supplied corrections in other places² of this MS., has nothing to do with them; for firstly, the

¹ At the beginning of the MS. we find the date 1450.

² Cf. Schick, *Temple of Glas*, p. xix.

handwriting differs entirely from that of Stowe, and secondly, the orthography of these additional lines does not have all the characteristics of his MSS. To judge from the handwriting, I am inclined to believe that they are written by Shirley himself. It is true there are slight variations in the handwriting, but these are easily explained by the altered position of the hand when writing on the margin. It is more difficult to make the orthography of these additional lines agree with that of the proper text.

However it be, it is certain that the marginal additions are not mere commentaries, but taken from a complete manuscript. The subjoined list will serve to illustrate this: The lines on the margin—all printed in italics—contain each a certain word (sometimes at the beginning of the verse, sometimes in the first half of it), which appears also in the preceding or following line.

1. l. 88. *In a morwe so as I lay*
In my bed within a cloos
2. l. 334. *Though she sempt flouryng in youthe*
Th[r]ogh freshnesse of hir visage
3. l. 420. *Cloystred rounde with bright[e] sterres*
Hir hed was cereled environ
4. l. 574. *Whethe god a-bore hayth yore to the*
Which thou shuldest neuer cesse
5. l. 2503. For elles thou ne mayst nat chese
But thou shalt thy tyme lese
6. l. 4749. *[As hor]ryble and foule also*
As ys the paleys of Pluto
7. l. 5546. *Ten without[e] dourse regarde*
Younge fresh and lusty of risay[es]
As with-out wer ten ymages
8. l. 5912. *And for hit was gretly to drede*
Lyst for disuse throug ydelnesse
9. l. 6456. As the vertu most Royal
And this vertu specially

We see here at once, how it is that the verses have dropped out of the text: the scribe has been led astray by the presence of the same, or a similar word in the corresponding part of the preceding or following line, and so one verse has been left out, an error which is not infrequent in manuscripts. In some cases the copyist, after having begun a line, carelessly allowed his eyes to wander into the next one, the latter part of which thus completed the verse.

This accounts for the erroneous "Thogh" in l. 335, which is, in fact, the "Thogh" of the foregoing line.

l. 2503 originally ran "For elles thou shalt thy tyme lese."

Here the latter half of l. 2504 had been added to the first part of l. 2503; but later on "shalt thy tyme lese" has been crossed out and the correct words substituted.

In brief, there is no doubt that the writer of F was sometimes led by the delusive likeness of two words from one line into the following one; and as almost all the marginal lines strengthen, if they do not prove, this hypothesis, I think we are not wrong in holding that they are original.

Concerning the title, we find it given in the table of fol. 2*b* as: "The booke of þe Antoure how he plaid at þe Chesse and was mated of a Feerse." But the poem itself bears the heading "Reson and sensuallyte compylid by Iohn Lydgat."

These words appear in a later hand, which is undoubtedly that of Stowe, the writer of the Additional MS. Whether the latter title is original, and therefore supplied from another MS., or an invention of Stowe, will be discussed later on.

2. ADDITIONAL 297,29. A.

Purchased by the British Museum at Messrs. Puttick's, July 15, 1874.

The original owner was John Stowe, who wrote it in 1558, as is distinctly stated in the following entry on the last page: "This boke perteynythe to John stowe, and was by hym wryten in y^e yere of owr Lord 1558." In another entry, written upside down at the foot of this page, Stowe tells us, when he commenced writing: "This 20th day of Jun wasse thys bowcke begonne."

The MS. consists of poems which are either by Lydgate, or have some relation to him. Therefore Stowe gave his book the following title (fol. 2): "Danne Lidigate monke of Burye his Woorke."

Alongside of this appear the words "written by Stowe." The handwriting is small, neat, and of a more recent date. A little further down follows the additional note: "And A translation of Virgils Aneyd / dedicated to prince Arthur sonne to kinge Henrye the seventh."

Another note on this page refers to Lydgate's life. It was evidently penned by the same hand. We shall consider it in a later chapter.

This MS. is of the highest importance for the study of Lydgate. Bale probably gained much of his knowledge from it. Especially

are some of the minor occasional poems of great interest. It offers a field as yet unexplored for the student of Lydgate. A synopsis of its contents would therefore seem to be acceptable.

Fol. 2 *a*: short poem, "out of *Master blomfelds boke a pece of þ^e battayll of þ^e psalms.*"

Fol. 3 *a*–4 *b*: poem in seventeen stanzas. Title and the refrain of every stanza: "*Quid eligam ignoro.*"

Fol. 4 *b*–5 *a*: "how the plage was sesyd in rome." The name of John Lydgate is added to this title and the "Explicit."

Fol. 6 *a* and *b*: poem dedicated to Lydgate. The first line of the title has been partly cut off, so that it is unreadable; the second shows the words: "booke dwelyng at wyndsor." Colophon: "explicit per *Magistrum bwrgh ad Joannem lidgate.*"¹

Fol. 6 *b* and 7 *a*: "A lesoun to kepe well þ^e tonge out of *Magister Hanlay's booke.*" The author, as it is apparent by the colophon, is again *Magister Benedictus Burgh.*

Fol. 7 *a*–8 *a*: poem on the seven deadly sins. The title: "Remembar man thow art but wormes mette" recurs as the refrain of every stanza.

Fol. 8 *a*–9 *a*: "Epitaphy of kynge Edward þ^e fowrthe." The name of John Lydgate, in title and colophon originally given as the name of the author, has been corrected to that of Skelton. The poem shows some more rather careless corrections, which are partly cancelled.

Fol. 9 *b* and 10 *a*: "A balad made by John lydgat of þ^e ymage of owr lady."

Fol. 10 *a* and *b*: satirical poem with the refrain: "conveyede by lyne ryght as a rammes horne." Colophon: "*quod John ludgate / writen out of Magister philypes boke.*"

Fol. 11 *a*–16 *b*: "The 15 oes." Colophon: "Explicit / the xv. Oes compilid by John lydgat monke of bury / and were here wryten out of mastar stantons boke / by John stowe."

The rest of the page is filled out with a small poem of Lydgate on "the 9 properties of wyne."

Fol. 16 *b*: blank.

Fol. 17–83 *a*: "the sege of worthy thebes." The first part of the title is cut off, only the words "Monke of bwrve" are readable,

¹ "Magister bowrgh" as well as "John Lidgate" were, there is no doubt, also contained in the first line. Perhaps this line began as follows: "*Magister bowrgh his poemys of John Lidgate.*" It is impossible to make out what the rest was.

but both title as given above and name of author (John lydgatt) appear in the colophon. With many marginal notes in red and black ink.

Fol. 84 *a*–86 *a*: “a tretis of the kynges coronacion Henry the VI. made by the monke of bury John lidgatt anno 1430 þ^e 6. of november.¹

Fol. 87–121 *b*: “The court of sapyence compylyd by John lydgate.”

Fol. 122 *a*–123 *a*: thanksgiving song of Mary. Each stanza is preceded by a sentence of the Magnificat. After the “Amen” at the end follows the name of Lydgate.

Fol. 123 *a*–124 *a*: “the songe of Just mesure.” This title only in the colophon. At the beginning and end Lydgate’s name.

Fol. 124 *b*–126 *a*: “Amor vincit *omnia* mentiris *quop* pecunia.” Below the title and in the colophon appears the name of Lydgate.

Fol. 126 *a* and 126 *b*: a poetical paraphrase of the following sentences: “*terram terra tegat; demon peccata resumat; Mundus res habeat; spiritus alta petat.*” At the end: “Amen / *quod* Robartus pect” (!).

Fol. 126 *b*–127 *b*: “verses of þ^e sawter, whiche þat kynge herry the v. whom god assoyle by gret devocion vsyd in his chapell etc., translaid by þ^e Monke Lydegat dan John.”

Fol. 127 *b*–129 *b*: “a balade whych John Lydgate the monke of bery wrott & made at þ^e commaundement of þ^e quene Kateryn,² as in here sportes she walkyd by the medowes that were late mowen in the monthe of July.” The colophon is followed by an envoy.

Fol. 129 *b*–130 *a*: song of repentance. Without title. Colophon: “finis / lidgat.”

Fol. 130 *a* and *b*: “see myche say lytell & lerne to soffar in tyme.” The poem begins and concludes with these maxims, of which it is a paraphrase. No title. After the “Explicit” Lydgate’s name.

Fol. 130 *b* and 131 *a*: song of praise to Mary. Each stanza commencing with “Heyl.”

Fol. 131 *a* and *b*: exhortation of the crucified Saviour, which, in the last stanza, is followed by a prayer.

Fol. 131 *b* and 132 *a*: poem of three stanzas, with the refrain: “Is this fortune: not I or infortune / though I go lowse I tyed an

¹ This ceremony was performed at Paris, December 17, 1430.

² Married 1420, and two years afterwards became a widow.

with a leyne." Between stanza one and two we read: "Le dis de lidgate."

Fol. 132 *a* commences a collection of poems introduced by the following entry: "Here be-ginneth serten thinges of John lydgat / copied out of þ^e boke of John Sherley." This series is continued as far as fol. 179, where we read in a colophon: "Here endeth þ^e workes of John lidgate which John Stow hath caused to be copped out of an owld booke sometyme wrytten by John sherleye as is aboue made mencyn / John sherley wrat in þ^e tyme of John lydgate in his lyffe / tyme." On the first pages the handwriting is that of Stowe, but from fol. 134 his work has been carried on by some one else, who also wrote the above-mentioned note of introduction, which, it is clear, was put in afterwards. The words "caused to be copied" in the final note also seem to indicate that Stowe was not the only writer of these poems out of Sherley's book.

There are three more small entries on fol. 132 *a*:

1. "a seyng of dañ John Lydgat." Two stanzas. The first speaks of "fowr thyngs that makyth mañ A fooll," and the second of "fowr thyngs cawsyng gret folye."

2. proverbe.

3. dictum de senioribus.

Fol. 132 *b*: "balade de bone counseyle," only one stanza.

Fol. 132 *b*-134 *a*: "A letar made in wyse of balad by daun John Lydgat / brought by A pursyvaunt in wyse of momers dysguysd to fore þ^e mayre of london estfeld vpon the twelffthe nyght of cristmasse,"¹ etc. The poem contains numerous historical and geographical names as well as classical references which are partly explained in marginal notes.

Fol. 134 *a*-135 *b*: "A lettar made by John lidgat for a mommynge whiche þ^e gold smythes of london shewyd before Eestfyld þ^r mayr on candylmas day at nyght this letar was presentyd by an Harold callyd fortune."

Fol. 135 *b*-136 *b*: "a balade made by daun John Lidgate at elltham in cristmasse ffor amomyng to fore the kynge and the Quene."

Fol. 136 *b*-140 *a*: poem in five-beat iambics with the following heading: "Nowe foloweth here the maner of a bille by weye of supplication put to the kynge holdinge his noble fest of crystmasse

¹ By the side of this heading the following note: "william estfeld meresar mayre anno domini 1430, also þ^e second tyme mayre anno 1435."

in the castell of hartford as in dysguysinge of þe rude vpplandishe people complayninge on ther wyues *with* the boystus answere of ther wyues / deuysed by lidgate / at þ^e requeste of the countrowlore / Brys slayn at louiers.”¹

Fol. 140 *a*–144 *a*: “. . . the deuysse of a desguysinge to fore the grete estates of this land than beinge at london made by lidgate daun John the munke of bury” etc. A poem of the same metre as *Reason and Sensuality*, and also in other respects very much resembling it.

Fol. 144 *a*–145 *b*: “the deuysse of amomyng to for the kynge Henry the sixte beinge in his castell of wyndsore the fest of hys crismasse holdinge ther made by lidgate dame John the munke of bury how pampull² (!) and the floure delys came first to the kynges of fraunce by myracles at reynes.”

Fol. 145 *b*–161 *a*: a series of ballads by Lydgate:—

1. A ballad “gyuen vnto þ^e kyng Henry and to his moder the queene Kateryne sittying at þ^e mete vpon the yeares day in the castell of Hertford.”

2. A translation of “gloriosa dicta sunt de te,” etc.

As we read in the heading, the author made this poem at “thynstaunce of the bushope of excestre.”

3. Two ballads entitled “of good counsaile;” the first is characterized by its heading as a translation out of the latin.

4. A ballad “translated out of frenche.”

5. “a balade made at the reuerence of our lady.”

6. “a balade *which* lydegate wrote at þ^e request of a squyer þat serued in loues court.”

7. A ballad “at þ^e reuerence of my lady of Holand, and of my lord of gloucester to fore þ^e daye of there maryage in þ^e desyrous tyme of ther true louynge.”

8. “a balade sayde by agentillwoman which loued aman of gret estate.”

Fol. 161 *a*–166 *a*: “a sayenge of þ^e nightingalle” by Lydgate.

Fol. 166 *a*–168 *b*: “an ordonaunce of a presesyon of þ^e feste of corpus cristie made in london by dame John lydegate.”

Fol. 169 *a* and *b*: “seuen balades mad by dame John lydgate of þ^e sodeine fall of certayne princes of ffraunce and engelond, now late in our dayes.”

¹ Louviers, town of France, dep. Eure, near Rouen. It was taken and sacked by Edward III. and again by Henry V.

² Stands for þ ampull (ampulla).

Fol. 169 *b*–170 *b*: “a balade ryall now late made by dame John lydgate þ^e munke of bury ymagyned by him within þe tyme of his translation of bocas by þ^e commaundement of my lord of glocester.”

Fol. 170 *b*–177 *b*: “þe lyffe of saynt margret.” Lydgate translated the poem, as the heading shows: “at þ^e request of my lady of Huntingeton some tyme þ^e countes of þ^e marche.”

Fol. 177 *b*–179 *a*: “kalundare of John shirley, which,” as is added in the heading, “he sett in þ^e beginninge of his booke.”

Fol. 179 *b*–183 *a*: “þ^e prologe of John lydgattes testament whiche I fownd in *Magister* stantons boke.” This poem appears again in the handwriting of Stowe.

Fol. 183 *b*: blank.

Fol. 184 *a*–286 *b*: our poem.

Fol. 287 *a*–288 *a*: “þ^e fyften ooes drawn,” as we learn from the colophon, “oute of latyn vnto engelische by lidgate.”

On the last page we find, beside the statements above mentioned, two small poetical entries: the first with the heading “bocius de consolatio (!) philosophic;” the second, warning the false pity of ever-weeping women.

Now coming to our own poem it extends as already mentioned from fol. 184 *a*–286 *b*. Like F it is written in single columns. Only one line (88) is in the margin. There is no attempt at illumination or other ornament. The Latin comments on the margin are also written in black ink. On the last pages some of these marginal lines are cut off at the end. The handwriting shows that Stowe and his assistants in the preceding pages took turns in the work of copying.

3. RELATION OF THE TWO MSS.

There is no doubt that our poem found its way into the Addit. MS. from F. Some of the corrections supplied in various places of F, as has already been hinted, by Stowe, show conclusively that he used this MS., but even in our poem there are traces of Stowe's pen. The title has been filled in by him, and further below we find the two nouns of this title, where they occur in the body of the text, added in the margin also in his handwriting. But the texts themselves prove, when compared, that A is a mere copy from F. In all essentials they agree perfectly. Only where F contains manifest errors, Stowe has substituted conjectures which we have partly adopted. Occasionally also, obsolete forms which the copyist did

not understand, were replaced by more current expressions. Thus "the same" is sometimes found instead of "thilke." Six verses are left out: 1930, 4409, 4450, 4715, 6440-41. In the last two of these omitted verses, we find a fresh proof that A was copied from F. These lines (6440 and 6441) happen to be at the end of fol. 291 *b* of F. Stowe having written up to this point had just completed a page. So turning over and beginning a fresh column, he could easily fall into the mistake of forgetting the few verses left and beginning a fresh page of F.

Thus, though Stowe's copy, on the whole, proves fairly exact, as far as the text itself is concerned, his orthography is far from being what we might call conservative.

We need hardly mention the fact that he often wrongly adds or omits an "e" at the end of a word. This misuse of the final "e" is not astonishing in a MS. written at a time when the true use of it had been lost for about two centuries. Neither should we be surprised by the confusion of "s" and "c" in words of Romance origin, which is, of course, due to the fact that there was no phonetic difference between these letters. But a most remarkable characteristic is the scribe's excessive fondness for the letter "y" instead of "i." In this respect he goes much farther than the writer of F; an "i" of the letter is usually replaced by "y." Examples: him—hym, his—hyr, scripture—scurypture, Appetite—Appetyt, wille—wyll, fille—fyll, etc. Frequently we find "y" also in verbal inflexions substituted for "e": disposen—disposyn, feleth—felyth, serveth—servyth, couched—couchyd. These alterations seem to be more or less arbitrary. A similar arbitrary method is employed with regard to the joining or separating of words. Thus the indefinite article often appears connected with its noun, while, on the other hand, compound verbs are resolved into their constituent parts: a wounde—awounde, a cedre—aseder; be kam—bekam, overtake—over take, perserved—per served.

All other differences are in the direction of the modern system of spelling.

1. Obsolete forms of prepositions, conjunctions, pronouns disappear: ageyn[e]s—ageynst, swich—such, yif—if, hit—it.

2. With a few exceptions the "ea" of modern orthography has taken the place of the "e" in F: seson—season, bemes—beames, mene—meane, appered—appeared, reherse—rehearse, hed—head.

3. "u" has been altered either into "w" or "v": ansuere—

answer, thou—thow, duellen—dwellen; dyuerse—dyvers, gouerne—governe, euery—every, haue—have.

4. “er” has been replaced by “ar,” even where this alteration does not agree with the present pronunciation. This is the case both in unaccented and accented syllables: after—aftar, tother—tothar, water—watar, serve—sarve, hert—hart, mervelous—marveyulous, sterres—starres.

5. The consonant following a short vowel is mostly doubled: al—all, shal—shall, wil—will, ful—full, wel—well, hil—hyll, bakward—backward, egal—egall. The practice is by no means confined to final consonants: shalt—shaltt.

6. The expedient of doubling a letter to express the long vowel sound is not adopted: thus Stowe writes “non” where in F we find “noon.” Other instances: alsoo—also, treen—tren, oonly—only, stoon—ston, shoon—shon, seeth—seth.

7. Endings in Romance words like “dre,” “tre,” “ble,” “bre” appear in Stowe’s MS. generally as “der,” “ter” (“tar”), “bell,” “ber.” Instances: metre—mytar, considre—consider, remembre—remember, agreable—agreabell, perdurable—perdurabell.

8. The “r” in such words as “thrust,” “briddes” is shifted: thurst, byrdes.

If we add, in conclusion, that the O.E. forms of the possessive pronouns are supplanted by those of O.N. origin, I think we have touched on the salient points of Stowe’s alterations.

Reson) and sensuallyte compylid by
John Lydgat.

who was
cleverer than
Ulysses.

24

2 *Pray correct my mistakes. Fortune's 2 Tuns & Drinks.*

<i>The Author.</i>	Wil full ¹ ofte at prime face	¹ full] om. A.	
	Somþ thing hindren and difface,		28
	Or they can any lake espye,		
	Only of malyce and envye		
	Or collateral negligence ;		
But if my work offends any careful reader,	But who that of good dilligence		32
	Lyst bysye him to don his cure		
	To sen and rede thys scripture,		
	And feleth fully the sentence,		
	Yif hee therin kan fynde offence,		36
	My wille is this, that he observe		
	Me to reprove, as y deserve,		
[leaf 202, bk.]	Beseching him for to directe		
I hope he'll scold me, and correct what is wrong.	Al that ys mys, and to correcte :		40
	This pray I him of hert entere.		
	Now wille ye than this matere		
	Considre wel, and han a sight,		
	And ye shal fynde anoone ryght ^t		44
	By and by in this scripture		
	Of my matynge the Aventure.		

¶ **Cy comence Lauctour soñ trayte.**

Fortune has	After this Fortune sone,		
	Which offer changeth as the mone,		48
	Had throgh hir subtil gyn be-gonne		
	To yive me drynke of her tonne,		
	Of which she hath, with-oute wer, ²	² wer] wher F. A.	
2 tuns in her cellar ;	Couched tweyn in hir celler :		52
	That oon ful of prosperite,		
	The tother of aduersyte,		
	Myd hir wonderful tavernne,		
	Wyth the which she dooth gouerne		56
	Every maner creature,		
	With-oute[n] ordre or mesure,		
	By a maner ful dyuerse.		
one full of delicious drink,	The ton of hem she kan reverse		60
	With a drynke ful precieuse,		
	Ryght sote and ryght delycouse,		
	Of which no man kan drynk hys fille,		
	Thogh he haue plente at his wille,		64

So ful hyt is of fals delyte, Throgh his gredy Appetite, So ydropyke is hys lust That plenty non may stavneche his thrust.		<i>The Author.</i>
The tother drynke, in sothfastnesse, Ys so ful of bitternesse To hem that taste it, this no fable, Lothsome and alle habomynable.	68	the other full of bitterness.
And of this ilke drynkes tweyne Serveth fortune, in certeyne, To alle foolkys eve and morowe, Some with Joye and some with sorowe,	72	These she serves to folk, with joy or sorrow. [leaf 203]
After fortune lyst ordeyne. And thus, when I had do my peyne To knowe sothely, in sentence, The verray trewe difference	76	When I had tasted both,
Of this drynkys ful notable : First of the swetnesse delytable And of the tothris bitternesse, Which broghte men in gret distresse,	80	
Causynge hem her lyve to lothe ; And whan y knyw the kynde of bothe : The same tyme, this ¹ no nay,	84	¹ this] this is F. A.
In a morowe so as I lay	88	[This line is inserted in the margin ; also in A.]
In my bed wythin a cloos, Whan the clere sonne Aroos In grene ver ful of delyt, Which prikketh with his appetyt		I lay in bed
This lusty hertys amerouse, The seson is so graciouse, For this seson, withi-outen fayle, Clotheth with newe apparayle	92	one spring morning.
Alle the erthe, this verray trewe, With many sondry dyuers hewe ; The same tyme, in special, The day and nyght be lych egal.	96	Spring clothes the earth anew.
	100	

¶ *Cy parle Lauctour de p^rime temps.*

This is the lusty seson newe
Which every thing causeth renewe

4 *The Beauty of Spring in Herb, Tree, and Grass.*

<i>The Author.</i>	And reioyssheth in his kynde, Commonly as men may fynde	104
Spring's white and red flowers	In these herbes white and rede, Which spryngen in the grene mede, Norysshed wyth the sonne shene, So that alle the soyl ys grene,	108
[leaf 203, bk.]	Al ouersprad with sondry floures, With bayme dewed and soote shoures, Both hil and wale on euery syde, So that the erthe, of verrey pride,	112
make the earth look like the stard Heaven.	Semeth of beaute to be evene Vnto the bryghte sterred hevene. Hys mantel ys so lusty hewed, Wyth sondry floures al renewed	116
Trees are new clad in green,	And wyth mottes fressh and fyne, Which as any sterres shyne ; And euery bough, braunch, and tre, Clad newe in grene, men may se,	120
springs are crystal-clear ;	By kyndely disposicion Ech to bere fryut in ther seson. And the wellys thanne appere As cristal or quyk syluer clere,	124
	Out of her veynes as they sprynge, And in ther lusty stremes bringe : Al plente and habondaunce And fulsomnesse of al plesaunce,	128
the air is mild,	Makyng the soyl so fressh and fair ; And so attempre was the air That ther' ne was, in sothfastnesse, Of colde nor hoot[e] no duresse ;	132
the wind most sweet ;	The bryghte sonne, y yow ensure, Hys bemes sprad by swich mesure. And Zepherus, the wynde moost soote, Enspired bothe croope and roote	136
the silver dew is like pearls on the grass.	Of herbes and of floures newe, That they wern alway fressh of hewe And with her blosmes ful habounde, And the siluer dropes rounde	140
	Lych perles fret vpon the grene : And euery greyn, with-oute wene,	

Out of the erthe gan tappere,		<i>The Author.</i>
Euerēch be kynde in ther manere.	144	In Spring
And thus the erthe, sooth to seyne,		[leaf 204]
Enforced him to gete ageyne		the earth re-
Hys beaute olde and his fairenesse,		gains its old
That wynter slough with his duresse ;	148	beauty which
And with his ornamentz newe		Winter kild,
He made him faire and fresch of hewe,		
As a mayde in hir beaute		and is like a
That shal of newe wedded be,	152	newly-wed-
To seme pleyntly to hir spouse		ded bride.
More agreable and graciouse,		
For which she taketh, with-outte fayle,		
Hyr beast and rychest apparayle.	156	
And thus in semblable ¹ wise		¹ semblable] semblalle F. semblabell A.
The erthe did him self disgise,		
To shew him fair, lusty, and clere,		
After the seson of the yere ;	160	
Whan briddes in ther Armonye		Birds make
Synge and maken melodye		melody,
In the seson most benygne,		
As nature lyst assigne ;	164	
Whan eche be kynde cheseth his make		mate,
And besy ben her nest to make,		and build
Lych as techeth hem nature		their nests.
To make, longe for tendure,	168	
And her lignes to sustene,		
And to Recure, thus I mene,		
Ageyn the harmys and gret ² damage,		² and gret] and the
That wynter wroughte with his rage,	172	gret F. A.
And euery maner creature,		All creatures
Of verray kynde, did his cure		rejoice,
To be glad and eke joyouse		
For the seson graciouse ;	176	
And dyd also her besy payne,		
With hool herte and nat f[e]lyne,		
To serve love and to be trewe		and serve
In that lusty seson newe.	180	Love.

The Author.

[leaf 204, bk.]

¶ Here sheweth thauctour how natu[r]e
appered vn-to hym.

In the glad
spring-time,

The same tyme, in sothfastenesse,
For verray ioye and gladnesse,
Yt fil in-to my remembraunce
To thyнке vpon the atemperaunce 184
Of the noble, freshe tyme,

n April,

In Apprile, whan the firthe prime
Hath broght in ver ful fair of syght,
Whan euery hert ys glad and lyght 188
And him reioysseth with plesaunce,
For the grete suffysaunce

That they ha founde by disport :
The same tyme y toke comfort 192
Myn observances for to kepe,

I lay half
awake,

Nouthur in slombre nor a-slepe,
But for Ioye al wakyng,
To here the briddes chaunte and synge 196
On fresshe braunches in certeyn,
That to slepe me thought veyn.

to hear the
warbling
birds.

I was so ententyf for to here
Her wherbles and her notys clere 200
That myn ymagynacion
So strong was in conclusyon,
I was ravysshed, as thoughte me,
Bothe to here hem and to se : 204

Suddenly a
lovely lady
appeared to
me,

That sodenly, in myn avys,
I saugh a lady of gret prys,
Most excellent of beaute,
Appere sodeynly to me : 208

Whos fairenesse whan I gan be-holde,
For fere myn hert[e] gan to colde
And drough bakward of sodeyn drede,
Whan I behelde hir woman-hede 212

whos beauty
shed light on
all the place.

And the beaute of hir face,
The whiche abouten al the place
Caste so mervelous a lyght,
So clere, so perynge and so bryght, 216
That the goddesse Proserpyne

[leaf 205]

With al hir bryghte stonys fyne		<i>The Author.</i>
And hir ryche perles clere		At first,
To hir beaute ne myght ^t appere.	220	the Lady's beauty
They were so Percyng and so chene,		
That I ne myghte nat sustene		
In hir presence to abyde,		
But went bak and stood asyde,	224	made me draw back.
Til at the last[e], in certeyn,		
I Forced me [ouward] ageyn,		Then I came forward.
Hert and body, in sothnesse.		
And tho y felt so gret swetnesse	228	Her scent was
Through my chambre, out of Doubte,		
Both withinne and with-oute,		
Lych as hyt had[de] ben ^d at al		
Ful of avmber oriental,	232	like amber,
Of Aloe, and of muske newe,		musk and roses.
And ful of Rosis fresh of hewe ;		
And of al[le] thinges soote,		
Of herbe, greyn ^d , or any roote,	236	
That man ^d kan ^d wisshe ⁿ or devise,		
Vern there in her best[e] wise,		
To shewen ^d and exemplyfy,		
And also for to magnifye	240	
The presence and the noblesse		
Of thys heavenly emperesse,		This Heavenly Empress
Most digne, in sothe, to vere corovne,		
Whos worthinesse y wil expovue	244	
And descryve hir excellence,		
Yif 3e wil give me audience.		

¶ **How the Lady nature governeth the Worlde.**

This emperesse, y yow ensure,		
I-called was Dame Nature,	248	was Lady Nature,
The whiche in every Region		[leaf 205, bk.]
Is most worthy of Renoun,		
Nat onoly touchinge hir beaute,		
But moost eke of Auctorite ;	252	
For this is she that is stallyd		
And the quene of kynde called,		Queen of all Creation.
For she ys lady and maistresse		

8 *Nature sways Earth and Heaven, Spheres and Elements.*

<i>The Author.</i>	And vnder god the chefe goddessse,	256
Nature rules the earth,	The whiche of erthe, this no dout, Hath gouernaunce rounde about, To whom al thing must enelyne. For, through purveance dyvyne,	260
	No man may contrarie nor with-seye Nor hir lawes disobeye, Which ben so just and agreable, And passyngly so resonable,	264
	And therwith al so yuly faire, That this lady debonayre Hath sothly syttyng in hir stalle	268
the planets and stars,	Power of planetes alle And of the brighte sterrys clere, Euerych mevyng in his spere, And tournyng of the firmament	272
the revolving of the firma- ment,	From Est in-to the Occydent, Gouernance eke of the hevene, Of Plyades and sterres sevene, That so lustely do ¹ shyne,	
	And mevyng of the speres ² nyne,	¹ do] F. A.
and of the 9 spheres which make Heavenly harmony.	Which in ther heuenly armonye Make so soote a melodye, By acorde celestiaH, In ther concourse eternaH,	² speres] sterres F. A. 277
	That they be both[e] crop and roote Of musyk and of songis soote. And she, throgH her excellence, Be the heuenly influence,	280
	And hir pover which ys eterne, The elementez dothe gouerne	284
[leaf 206] She governs the elements,	In ther werkyng ful contrayre. And this lady debonayre	288
unites and severs them.	DotH hem somwhile a-corde in oon, And after severeth hem anoon, And deuydeth hem a-sonder : The ton here and the tother yonder,	292
	In ther naturel mouciouns Thorogh dyuers transmutaciouns, As men may see, y yow ensure.	

And this lady, Dame nature,	296	<i>The Author.</i>
Throgh hir myght, this verray trewe,		Nature
Alle erthely thing repaireth newe		repairs all
By naturel reuolucion		earthly
And new[e] generacion,	300	things,
To contynywe and hand in mynde		
Eche thinge in his ovne kynde,		
Which she seth faylle and transmywe,		
As yt is of kynde dywe,	304	
By naturel disposicion,		
To tourne to corrupcion.		
For which this lady in hir forge		and in her
Newe and newe ay doth forge	308	Forge even
Thyngys so mervelous and queynte,		makes new
And in her labour kan not feynte,		quaint
But hysy ys euer in oon,		things.
That to discrive hem euerychon	312	
No man alyve hath wytte therto :		
Aristotiles nor Plato.		

¶ Here speketh thauctor of the beaute
of Nature.

Touching the beaute and fayrenesse		Her beauty
Of [t]his honourabill goddesse,	316	
Ther was no man her alyve		no man can
That konnyng hadde to discryve		describe or
The excellence of hir beaute,		
Nor comprehende in no degre	320	understand.
Hyr semelynesse, hyr womanhede,		
For al beaute hyt dyd excede.		[leaf 206, bk.]
For she was, shortly for to telle,		
Verray exauple and eke the welle	324	
Of al beaute in this worlde here,		
For douteles, withoute were,		
Yf she shal shortly be commended,	<i>Nota</i>	
There was no thing to be amended.	328	
For she sempte, by hir vysage		She lookt
To be but yonge and tendir of age.		young.
For in the face of this quene		In her face
Ther was no spoote nor frovnce sene.	332	no spot was
		seen.

10 *Nature, tho' young, is very old. Her wondrous Garb.*

<i>The Author.</i>	For this no nay, as yt is koutle,	
Yet, young as Nature lookt,	Though she sempt flouryng in youthe	[This line added in the margin.]
she was so old that no man could number her days.	Th[r]ogh ¹ freshnesse of hir visage,	¹ Th[r]ogh thorow A.
	She was ful fer y-ronne in age,	336
	That no man koule nor myght anon	
	Noumbre hir yeres euerychon,	
	Nor covnte hem alle in hys devys,	
	Nat Aristotle that was so wys.	340
	And hyt sat wel, as by reson,	
	Vn-to her condicion	
	For to be fal[le] fer in age.	
	She was so prudent and so sage,	344
She never changed.	In al hir werkys ferme and stable,	nota
	And neuer founde variable.	
¶ Now, after descripcioun of hir beaute, I shall declare the maner of hir clothynge.		
She wore a	T ouchyng ^t the clothynge and vesture	
	Of this lady, Dame Nature,	348
	First in hir noble apparaylle	
	She had vpon of ryche entaylle.	
	Above[n] alle hir garnementys,	351
Mantle of the Four Elements,	Wrought ^t of foure elementys, ²	² elementys-] elementys F.
	A mantel large hir self to shroude,	
	Which y ne comprehende koude,	
	Nor discrive in my konnynge.	
	The nature of euery thinge	356
which pictured all Creation,	For ther was wrought ^t in portreyture,	
[leaf 207]	The resemblaunce and the fygure	
	Of alle that vnto god obeyes,	
and the Ideas of it in God's mind.	And exemplarie of ydeyes,	360
	Ful longe afor ⁿ or they weren wrought ^t ,	
	Compassed in dyvyne though[t].	
	For this lady, fresshest of hewe,	
She works day and night,	Werketh euer and forgeth newe,	364
	Day and nyght ^t , in her entent,	
weaving her garment.	Wevyng in hir garnement	
	Thynges dyuers ful habounde,	
	That she be nat naked founde.	368
	For Antropos, hir self to wreke,	

Doth ful many thredes breke,		<i>The Author.</i>
The whiche of malyce kan manace		Tho' Fate
The portreytures to difface	372	and Hell are
And the wonderful figures		ever destroy-
Of the ymages and peyntures,		ing her work,
Maugre lachesys and cloto,		
Whereof grete ioy[e] hath Pluto,	376	
Cerberus, which devoureth al,		
Y mene the porter infernal,		
That al consumeth in her rage.		
But to recuren hir Damage	380	Nature
She wirketh ay, and cesseth noght,		never stops
On thinges in hir mantel wrought;		repairing it.
For ther was no thyng vnder hevене	383	
That man kan thynke outhere nevene, ¹	¹ nevene] mevene	
Wher yt of foule, wher yt of fayr,	F. A.	
Or briddes fleyng in the ayr,		
Nor fysshes noon, out of drede.		
With siluer skales whyte and rede,	388	
That men ther myghte sen and fynde,		
And portrey[e]de in her kynde		
With colour[s] to hem lyche,		
And prest in her mantel ryche.	392	
Man was set in the hiest place	• Vnde Ouidius de	Man was set
Towarde heven erecte hys face,	<i>transformatis:</i>	faceward to
Cleymyng hys diwe herytage	<i>prona q[ue] cum</i>	heaven,
Be the syght of his visage,	<i>spectent etc.</i>	
To make a demonstracion:	• Os homini sublime	[leaf 207, bk.]
He passeth bestys of reson,	<i>dedit, celumque vi-</i>	
Hys eye vp-cast ryght as lyne,	<i>dere. Iussit et</i>	
Where as bestes don enclyne	<i>erectos ad celum</i>	
Her hedes to the erthe lowe,	<i>tendere vultus.</i>	
To shewe shortly and to knowe		
By these signes, in sentence,		
The grete, myghty difference	400	with eyes
Of man, whos soule ys immortaH,		upcast,
And other thinges bestiaH.	404	while beasts
		look down.

The Author.¶ **Of tharray of natures hede.**

Nature's	T ouching thatire and the Rychesse That this wonderful goddesse Had on her hede, to tel[le] blyve, I ha no konnyng to discrive ;	408
hair shone like the sun.	Whos here shoon as the sonne bryght, That cast about[e] swych a lyght, So persyng pleyuly and so shene, That I myghte nat sustene To beholde the bryghtnesse Nor the excellent fairnesse.	412 416
Her head reacht the stars,	For vp to the sterres rede This lady raughte with hir hede, And as I koude loke aferis, Cloystred rounde with bryght[e] sterres,	419
which circled it.	Hir hed was cerceled environ, That Argus, in conclusion, With hys hundred eyen bryght The noubre of hem nat tel[le] ¹ myght.	[This line added in the margin.] 424
In her Crown were the 7 Planets.	And in hir corovne, high as hevne, ¹ tel[le] tell A. Were ² set the planetis sevene. ² were] where F. And as me thought, I saugh my selve In hir cercele sygnes twelve, In ther course, out of Doute, From Est to West goynge aboute, That the ryche corovne shene Of Adriane, the fresshe quene,	428 432
[leat 208]	Was nat so lusty to be-holde. And thus thys lady, as y tolde, Vpon hir hede arrayed was, Bryghter than ston, eristal, or ³ glas	³ or] or or F. 436

¶ **How the goddesse nature spake vnto
the Auctour.**

This Goddess Nature	T his noble goddesse honourable, Debonayre, and amiable, Fressh of hewe as eny Rose, Gan to me for to vnclose And to discure hir talent And the somme of hir entent.	440
spoke to me.		

And tho, as I rehearse kan,		<i>Nature</i>
Her tale anon thus she began :	444	
“ My childe,” quod she, “ thou art to blame,		blamed me
And vn-to the yt is gret shame,		
Thy self so longe to encombre,		
Thus to slepe and to slombre	448	for sleeping in the glad morning,
This glade morwe fresh and lyghit,		
Whan Phebus with his bemys bryght		
Ys reysed vp so hygh alofte,		
And on the herbes tendre and softe	452	
The bawmy dropes siluer fair		
Vapoured hath vp in the ayr ;		
And ther leues white and rede		
Doth vpon her stalke to sprede,	456	
And herest, how the briddes synge		when the birds were singing.
For gladnesse of the morwenynge,		
Preysing god, as they best may,		
Syngyng ther hourys of the day ;	460	
And thou, of slouthe and negligence,		
Dost vnto kynde grete offence.		
Of veray wilful ydelnesse,		
The which ys lady and maistresse	464	
Of vicyes al[le], this no drede.		
Wherfore arys and take good hede,		
Of wyt and of discrecion,		She bade me rise and do some work.
To do somme ocupacion,	468	[leaf 208, bk.]
And draw the first to somme place,		
For thyn encrese, oonly of grace,		
Wher as vertu doth habounde,		
Slouthe and vices to confounde.”	472	

¶ **How the Auctour ansuerde to Nature.**

The Author.

Whan she had shewyd hir sentence,		
This lady most of excellence,		
As she that was bothe fair and good,		
Astonyed first ful still y stooode,	476	I was too amazed to speak.
And longe a-bood, in certeyn,		
Or y durst ansuere ageyn,		
What for drede, what for shame,		
Desirous to knowe her name,	480	

<i>The Author.</i>	But tho in hast[e] this goddessse,	
But Nature	Oonly of her gentillesse, To put me out of drede and fere, Of al that me lyst enquire,	484
cheerd me up,	Or what so that me lyst devyse Yaf me answe in goodly wyse, Benyg[n]e of chere and eke of face.	
	And tho supprised with hir grace,	488
	Out of my drede y gan abrayde, And vnto hir[e] thus I seyde :	
and so I	“Ha ye, that be chefe goddessse, Callyd quene and eke maistresse Of euery thyng in this worlde here, Which so goodly lyst appere And shewe yow to my symplesse,	492
thankt her	I thanke vi-to your high noblesse And eke to your magnificence, Felynge wel by your presence That your comyng douteles Ys for my good and grete ences,	496
for her visit,	Me so goodely to vysite, Of entent, me to excite Alle vertues for to sywe, And vices pleynty to eschiwe,	500
[leaf 209]	That wel y ought[e], of reson, To yive to yow a grete guerdon.	504
and promist to obey her with all my heart.	For whiche, in sothe, til that y deye, I wil in euery thyng obeye, With al my hert and al [my] myght, To your plesaunce, as hyt ys ryght, And thier-to do my bysy payne, Lych as your self list ordeyne.”	508
		512

**¶ How nature Declareth to the Auctour
hir entent.**

Nature then	T his lady tho, ful wel apayed, Quod she to me : “thow hast wel sayed, For which I wil, in sentence, That thow yive me AudIENCE :	516
bade me	For more y wil the nat ¹ respite	

¹ the nat] not the A.

“ But that thou goo for to visyte		
Rounde thys worlde in lengthe and brede,		
And considre, and take good hede,	520	<i>Nature.</i> go round the World, and see if anywhere her work fails in beauty,
Yf ther fayle in my wirkyng		
Of fairenesse any thyng,		
Or of beaute ther wanteth ought	523	
And of wyssdome that may be sought ;		[This line added in the margin.]
To fyn, that thou maist comprehend		
The mater, and thy self amende,		
To preys the lorde eternal,		so that I may praise God
The whiche made and caused ¹ al,	528	¹ caused] causeth A.
And is him self so iuste and stable		
And of pover <i>perdurable</i> ;		
The which for man, in hys werkyng,		who made everything for Man,—
Made and wroughte <i>every</i> thing :	532	beast, fish, tree,
Beste and foule, as thou maist see,		
And sondry fysshes in the see,		
And trees with her blomys newe,		
Herbes and floures fressh of hewe :	536	flower,—
To fyn, he shulde him not excuse,		
Duely hem for to vse,		
And nat distroyen hem in veyn.		
“ For al this worlde, in certeyn,	540	
Was maad, as I reherse kan,		
For profyt oonly of A man,		[leaf 209, bk.]
That he sholde han the souereyn		that he should be lord of all.
Of al thys noblesse and bewte,	544	
Havyng in verray existence		
The lordshippe and the excellence		
And the chefe prerogatyfe,		
As he that ys <i>superlatyfe</i>	548	
Of thing <i>commytted</i> to his cure,		
As most souereyn creature.		
For whiche these olde clerkes all		This is why Man was cald the ‘less World.’
The lesse worlde lyst to call,	552	¶ Mundus homo minor est.
For hys noblesse and reson		
And also for hys high renoun.		
For, by recorde of olde scripture,		
Hyt founden ys in hys nature,	556	
So many <i>propurte</i> notable,		

Nature. “That man ys sothely resemblable
 Vn-to the worlde, this no doute,
 Whiche ys so grete and rounde aboute. 560
 For all it holds
 is seen in him. For what this worlde dothe contene,
 Parcel therof men may sene
 Within a man ful clerly shyne, ¶ *reluet in homine.*
 As nature doth him enclyne 564
 He is like God too. Lych to the goddys immortall
 That be a-bove celestiallyl,
 To whom a man, for hys noblesse,
 Ys¹ half lyke throgħ hys worthynesse. ¹ Ys] Ye F. A. 568
 And since he is so, “Now man, sithe thou art semblable
 To goddys that be *pardurable*,
 he ought to keep from vice, Thow owest wel to do thy payne
 Thy self fro vices to restreyn, 572
 Knowyng the grete dignyte
 Wheche god a-bove hayth yove to² the, [This line added in the margin.]
 Which thou shuldest neuer cesse ² to] om. A.
 and grow in virtue. In vertu al wey to encesse. 576
 And euer in oon be ententive
 To be *perfyte* of thy lyve,
 And certes elles to thy name
 Hyt is rebukyng and gret shame.” 580

The Author. ¶ **How the Auctour answerde to nature.**

[leaf 210]
 I say it is a “Lady,” quod I, “and maistresse
 And vnder god cheffe goddess
 Of al this worlde, as semeth me,
 Hyt is a ful grete dignite 584
 The whiche is yoven vn-to man,
 Yf he by vertu siwe kan
 To be lyke in condicion,
 As god hath yove to him reson. 588
 And yf he haue therin delyte,
 He shal deserve ful gret merite,
 Thorgh the werkes honourable,
 To his noblesse covenable, 592
 And gret guerdon, whan he hath do,
 And I acorde wel therto, ¶ *Auctor.*
 but it is hard But hyt is harde, who kan discerne,

"A man him self so to governe, 596 *The Author.*
 And for to do hys bysy peyne
 For to acheve and atteyne for man to
attain per-
fection,
 Vnto so high perfeccion,
 And yit haue y affeccion 600 tho' I want
to reach it.
 Wyth al my hool[e] wyt and mynde
 Therto a way[e] for to fynde."

¶ Nature.

Nature.

"Certys and thou wilt nat feyne,
 Thow shalt mowe wel the wey atteyne. 604
 And fynally the pathe acheve,
 Of whiche no man the shal repreve ;
 Yf thou lyst wyrlen as the sage,
 Begynne anoone thy viage, 608
 As I ha seyde the ther to forne,
 Lyst thy travayle be nat lorne.
 For in thy bed thus to sojourne
 To gret harme hyt wil the tourne. 612
 And fyrst considre weñ in thy syght
 Too goo the wey[e] that is ryght,
 And haue in mynde euer amonge
 In thy passage thou goo nat wronge, 616
 Nor erre nat in thin entent.
 For in thys worlde here present
 Be so many dyuers thynges,
 Wonderful in ther werkynge, 620
 And weyes, somme freysñ and feyre,
 And somme also that be contreyre,
 The whiche, in soth, who taketh hede,
 Ful dyuersely a man kan lede ; 624
 For which I wil that thou be wyse,
 And that thou goo be good avyse,
 That in the fyn thou erre nought.
 But cast profoundly in thy thought, 628
 As thou gost in thys worlde here,
 To erre nat in no manere."

Nature tells
me I can do
so,if I'll not
lie in bed,[This line added in
the margin.]but go the
right way,
or road,

[leaf 210, bk.]

and take
care not to
wander from
it.

¶ The Auctour ansuerde vn-to nature.

The Author.

"Ha, lady myn," tho quod I,

REASON

C

18 *The two Roads to Right : one Eastward ; one Westward.*

The Author. “ For goddys sake hath mercy 632
 I ask Nature To teche me, and sey nat nay,
 to teach me Which ys the verray ryghte way,
 the right way. Vnto me most profitable !
 This prey y yow, of hert[e] stable.” 636

Nature

¶ **Nature.**

And she ne lyst no lenger duelle,
 But in al hast[e] gan me telle
 And seyde : “ thou shalt fynde trewe,
 Ther be ful many weyes newe, 640
 Wonderful and ryght dyuers,
 Bothe good and eke pervers,
 Of which, yif I shal nat feyne,
 In especial¹ ther be tweyne, ¹ especial] special A. 644
 And thou mayst chese[n], in substaunce,
 Whiche ys most to thy plesaunce :
 The toon gyneth in thorient
 And gooth towarde thoccident,
 And lenger² ther lyst nat sojourne
 But ageynwarde doth retourne,
 Taking hys gynnyng of entent
 By example of the firmament. 651
 The tother from the west certeyn
 Towarde the est tourneth ageyn,
 The ryghte wey, but then anoon,
 Whan that he hath hys cours [y]-goon,
 By a maner ful contraire
 Ageyn westwarde he doth repaire.
 But vnderstond and take good hede,
 Which thou shalt sywe[n] in dede 660
 And mayntene with al thy myght,
 As the way that ys most ryght.
 For fynally, in sentence,
 Of hem thys ys the difference : 664
 Thorient, which ys so bryght
 And casteth forth so clere a lyght,
 Betokeneth in especiall
 Things that be celestiall ^{¶ Verba expositoris in latino et} 668
 And thinges, as I kan diffyne,
 translatis in anglico.

[¶] Oriens significat celestia et diuina et occidens temporalia et terrena et ideo prima via que incipit ab oriente et tandem reuertitur ibidem est via rationis que incipit

[¶] a consideratione celestium et eternorum et leuiter transendo per ista terrena semper redit et finaliter se conuertit ad eterna. Alia vero via que incipit ab occidente significat viam sensus qui adheret communiter magis temporalibus et terrenis.

says there
are two ways,

one to the
East,

[leaf 211]
the other to
the West.

The East

betokens
Heavenly
things.

"That be ¹ verrelly dyvyne.	¹ be] the F.	<i>Nature.</i>
For which, in conclusyon,		The Eastern
This is the wey[e] of Reson	672	way is the
Which causeth man, thys no nay,		way of Rea-
For to goo the ryghte way		son;
Which hath his gynnyng in the Est.		
But the tother of the west	676	the Western,
Ys, who that kan beholde and se,		of Sensu-
The wey of sensuualyte,		ality.
Which set his entente in al		
To thinges that be temporal,	680	
Passynge and transytorie,		
And fulfylled of veyn glorie.		

¶ **Now speketh the auctour of the two vertues
that nature hath yive to man.**

"God the which of hys goodnesse,		God has
As to forne y dyd expresse,	684	
As he that bothe may and kan,		
Hath yove and graunted vnto man		given man
Many vertu in substaunce,		[leaf 211, bk.]
Throgh hys myghty purveyaunce,	688	
Two maners of knowlychyng,		
As he that is most souereyn kynge,		
And thys myghty lorde also		
Hath graunted hym vertues two,	692	two Virtues,
That ben in pris of gret noblesse,		
Which conveye him and eke dresse		
And conduyte him, out of drede,		
In euery thing, whan he hath nede.	696	
The first, without[e] werre or stryf,		¶ <i>Virtus sensitiva per quam</i>
Called the vertu sensytif,		<i>homo grosso modo cog-</i>
By which he feleth and doth knowe		<i>noscit et sentit.</i>
Thinges, bothen high and lowe,	700	1. sensitive,
Which to form him be present,		by which
Conceyvynge in hys entent		he perceives
Foreyn thinges accidental :		things,
I mene thus, in special,	704	
As is recorded in scriptures,		
As ben colours and figures		

<i>Nature,</i>	" And many sondry eke sauours,	
feels heat and cold,	Hoot and colde in storm and shours,	708
	And, shortly also to compyle,	
	Other formes that be sotype,	
	Naturely, as hyt ys dywe,	
	Of hys kynde to pursywe	712
and what pleases or offends him;	Things that be to his plesaunce,	
	And eschewe hem that do greuaunce,	
	And flem fro hem that ben odible ;	
	Whiche ¹ vertu namyd ys sensible,	¹ Whiche] With F.
	And is, as y reherse kan,	717
	Yove to beste and eke to man),	
	But vn-to man him to governe	
	More perfytyly, who kan discerne.	720
2. Under- standing	The ² tother vertu, out of drede,	² The] To F. A.
	Myn ovne frende, who taketh hede,	
	Ys called, in conclusion,	
and Reason,	Vnderstandyng and reson),	⁴ Intellectus et ratio. 724
	By whiche of ryght, with-out[e] shame,	
	Of a man he bereth the name,	
[leaf 212] by which he differs from beasts,	And throughe clere ³ intelligence	³ clere] cleſe A.
	Fro bestes bereth the difference,	728
	And of nature ys resemblable	
and is like Gods,	To goddys that be perdurable ;	
	Knowynge throughe hys dignite	
	Many thinges that be secre ;	732
	Wher sensityf, this is certeyn,	
	Is in knowynge but foreyn),	
	As of the barke which is withoute	
	For-derked with a maner doute,	736
	Of thinges which by accident	
	Ne ben but out-warde (but) apparent,	
	And ne kan no ferther wyne	
	To know the prevy pithe withynne ;	740
	Wher as man), in sentence,	
	By reson hath intelligence	
seeking to know divine and spiritual things,	To make hys wytt to enelyne,	
	To knowe thinges that be dyvyne,	744
	Lastyng and perpetuel,	
	Hevenly and espirituel,	

" Of heven) and of the firmament,		<i>Nature.</i>
And of euery element,	748	
Whos wyt ys so clere y-founde,		Man's under- standing
So <i>perfy</i> t pleynly and profounde,		pierces earth and heven.
That he <i>perceeth</i> erthe and hevene		
And fer above the sterris sevene,	752	
So that he hath of euery thing		
Verray <i>perfy</i> t knowlechyng		
In his secret ynwarde syght,		
So that this vertu to no wyght,	756	
Of reson) and entendement,		
I mene as in this lyve present,		
Is givē oonly but to man).		
And as me semeth trewly than),	760	
He sholde. who so kan) discernē,		He should rule himself by Reason alone.
Oonly by reson) him governe,		
Lyst that he, whiche wer grete shame,		¶ Concludendo quod non sit dignus ha- bere nomen hominis.
Be depryved of hys name.		

¶ How nature procedeth farther to speke
of these twoo vertues.

[leaf 212, bk.]

“ Yet ferthermore, as hyt is skylle,	
To tel[le] the y haue grete wille,	
How this vertu sensyfy	
Hath oft[e] sythe ful gret stryf	768
With reson, the myghty quene,	
And hir quarel doth sustene	
Ageyns hir ful Rigorously,	
And many sythe ful folylly	772
Ys to that lady debonaire	
In her werkyng ful contraire,	
No thing of hir opinio[n] ;	
For, fynaly, lyche as reson	776
Vnto vertu ay accordeth,	
So sensualyte discordeth,	
And hath noon other appetit	
But in bodely delyt,	780
Al set to worldly vanyte.	
And this a gret dyuersyte	
Atwene her condicio[n] ;	

<i>Nature.</i>	"For euer at contradiccion	784
	Ben this twayne douteles, Ay at discorde, and selde in pes, To our purpos in special.	
Reason	But Reyson, that gouerneth al, I dar afferme hyt nat in veyn, Holdeth the wey[e], most certeyn,	788
guides men to the whole- som East,	Tournyng towarde thorient, Most holson and convenient	792
	To on entent who haveth grace Therin ¹ to walkyn and to trace.	¹ Therin] Wherin F. A.
while Sensu- ality	Al be that sensualyte Causeth men, who that kan se, Of wilfulnes euer amonge,	796
sends them to the wrong West	To go the wey[e] that is wronge, Which westward euer doth enclyne,	
[leaf 213]	Fer ² out of the ryght[e] lyne;	² Fer] for A. 800
of false plea- sure.	Ful of plesaunce and fals delyte, And of flesshly appetyte. But my counsail and myn avys Ys: that thou be war and wys	804
This, men should leave,	To leve ³ the wey, this holde I best, Which that ledeth in-to West,	³ leve] love A.
and go East- ward,	And go alway, lyst thou be shent, The wey toward the orient, Which is a wey most covenable And to manne resonable.	808
as the West road	Al be the tother wey[e] seme	¶ i. e. via sensualitatis.
	Fair and fressh, as folkes deme, And wonder sote in special	812
pleases only bestial folk.	To swich as be but bestial, The which I rede the teschiwe, Of honeste, as hyt is diwe.	816

**¶ How nature charged him to goo the
wey of vertu and of Reson.**

Start then with Virtue and Reason.	"Begynne the wey[e], ech seson, First at vertu and reson, And fle ech thing that they dispreyse, And vp to god thy hert[e] reyse,	820
--	--	-----

" And love him ouer al[le] thinge, Nat declynnyng fro hys biddynge ! And her with al take good hede Both to love him and to drede As thy lord most souereyne ; And to forny thyng eyen tweyne Most enterly lat him be set ! For thou, in soth, mayst do no bet, And, lych to hys commaundement, Set thy desire and thyng entent To thinges that be celestiaH, And dispise ther with aH Erthely thinges transitorye, And remembre in thy memorye ¹ Al swich worldly vanyte ! Love ryghtwisnesse and pite, And as ferforth as thou kan, Do to eny maner man, Bothe of high and lowh degre, As thou woldest he did to the ! And do no man no maner wronge, But make thy self myghty and stronge With al thyng hool entencion) To holde the wey[e] of reson), The which, in soth, yif thou take hede, Doth a man to heven) lede, The verray trewe, ryghte way, Fro when) thou came, this is no nay, And fynaly, yif thou take hede, Thider ageyn) thou must procede. Be ryghtful eke at al[le] dawes Espcial vnto my lawes, As reson wil of verray ryght, And kepe the wel with al thy myght Fro thilke wey that ledeth wrong ! And eke eschiwe and make the strong Pleylnly ageyn[e]s alle tho That the wronge wey[e] go ! I mene swich, as thou shalt fynde, That falsly wirke ageyn[e]s kynde ;	<p>¶ Ita exhortabatur Cipio a patre suo et ab avo suo vt sibi in somno videbatur.</p> <p>¶ Celestia spectato / semper humana contemnilo Item pater iustitiam cole et pie- tatem / Ea enim est via in celum.</p> <p>¹ memorye] memoire F.</p> <p>¶ Viam rationis tene.</p>	<p>Nature.</p> <p>Love God ;</p> <p>fear Him as a Sovereign.</p> <p>Set your mind on Heavenly things ; despise earthly.</p> <p>[leaf 213, bk.]</p> <p>Do to every man as you would he should do to you.</p> <p>Hold to Rea- son's road, which leads to Heaven.</p> <p>Keep from the wrong road,</p> <p>and oppose all who go it.</p>
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<i>Nature.</i>	“ The whiche for her gret offence Oft[e] falle in the sentence	
Genius is the priest of Nature,	Of my prest called Genivs. ¶ Genivs sacerdos nature.	
	For, truly, thou shalt fynde hyt thus :	864
	That his power is Auctorised And throgh the world eke solemnysed,	
and curses all who act against her laws,	To a-coursen alle tho That ageyn my lawes do.	868
	For whiche, by the rede of me, Do, as reson teacheth the,	
So, do as Reason, [leaf 214]	And thy wittis hool enclyne To rewle the by hir doctrine,	872
	Whom that y love of hert entere As myn ovne suster dere !	
Nature's sis- ter, bids,	And she, in sooth, lyst nat discorde For nought to which I me accorde.	876
	We be so ful of oon acorde That atwene vs ys no discorde,	
for she and Nature ever agree.	And fully eke of oon assent, As he that hath entendement	880
	May vnderstonde of newe and olde. And shortly thus I haue the tolde	
	The wey[e] which thou shalt eschewe, And whiche of ryght thou shalt pursewe,	884
	Lych as to forn I haue dyscryved, Til tyme that thou be arived	
	Vp at the port of al solace. And god the sende myghit and grace,	888
And may God send you grace not to fail !	That thou erre nat nor faylle, But that my wordes may avaylle	
	To al that may profyte the ! In soth, thou gest no more of me,	892
	The surplus haue in remembraunce, And fynaly, as in substaunce,	
	Do as the lyst, lo, this the ende ! For now fro the y must wende.”	896

¶ How nature departed away, and how the auctour
began his passage to visite the Worlde, As
nature yaf him counsaylle.

And sodenly, y yow ensure,		<i>The Author.</i>
Whan this lady, dame Nature,		Nature leaves me.
Departed was, y lefte allone		
Solytary in gret mone,	900	
Ful angwysshous in wo and peyne,		
And hir absence gan compleyne.		
And in al hast, whanne she was goon,		
Out of my bed I roose anooun,	904	[leaf 214, bk.] I get up,
And myd of my dool and sorwe		
I clad[de] me that glade morwe,		dress,
Which, in sothi, gaf me corage		
For to gynne my passage.	908	
And sothly, lych as she me bad,		
In al hast whan I was clad		
And redy eke in myn array,		
I went[e] forth the same day,	912	and go into a big field
Vpon my wey[e], in certeyn,		
In-to a felde ful large and pleynd		
To sen the seson delytable,		
Which was to me ful profitable	916	
And ryght holson douteles ;		
The whiche wey, in sothi, y ches,		
Conered with flour[e]s fressh and grene		full of flowers,
By vertu of the lusty quene,	920	
Callyd Flora, the goddesse,		
That myn hert[e] for gladnesse		
Supprised was onoly to se		
Of thilke ¹ place the beaute,	¹ thilke] the same A.	924
To my plesaunce most covenable		
And of syght most delytable.		fair to see.
But in a while, this no nay,		
I was disloggyd of my way,	928	But I wander from my path :
That I left anoone ryght		
Therof bothe mynde and syght.		
For thylke ² seson of the yere	² thylke] the same A.	
The ayre so atempere was and clere,	932	the air is so mild,
And also, as myn Auctour tellys,		
The freslines of the clere wellys,		the springs so fresh.
That fro the movntes were descended,		
Which ne myghte be amended,	936	

<i>The Author.</i>	Made the cold[e] siluer stremes	
Sunshine is on the streams.	To shyne ageyn the sonne bemes. The Ryvers with a soot[e] sovne That be the wallys ronne downe . . .	940
[leaf 215]	And some also men myghte see Flowyng fro the salt[e] see,	
Rivers bear large ships.	Somme so myghty and so large To bere a gret ship or a barge, The which, in many sondry wyse, Servedn for marchandyse, And wern also ful profitable And vn-to manne ryght ¹ vayllable.	944
Mountains are high.	I saugh also ful high mountaynes, The holtis hore and large playnes, The medwes that wer inly fair, And also eke in my repair	948
Wild beasts range forests.	The wodes grene and the forestis, Remyng full oft ¹ wylde bestis, ² The whiche dide her besy cure For to gete ther pasture,	952
		¹ oft] of A. [² This line is added in the margin.]
The sea is tempestuous;	The see sommwhile ful hidouse Of wawes eke tempest[u]ouse, Ful of fisses gret and smale, And also eke, this is no tale,	956
the sky full of stars.	The hevене, who so taketh hede, Ful of bryghte steris rede. And in my walke I saugh also Many other mervyles mo That truely, as thoughte me, For the grete dyuersyte, And for the thinges so vnkouthē, Est and West, north and southe, Which I behelde in many caas,	960
I forget all past events,	That al my lyf which passed was Was clene out of my remembraunce,	964
so delightful are these worldly sights.	For the fals[e], veyn plesauce Of thys worldly vanyte, Whiche sempte pleynly vn-to me Of his facon so graciouse, So lusty and delycious,	966
		972
		976

That I was feble in my devis		<i>The Author.</i>
Of wysdaṁ for to yive a pris		
To euery thing, and dul of mynde,		[leaf 215, bk.]
To preyse hit lyke his ovne kynde :	980	I am too dull to praise Earth's beau- ties as they deserve ;
My kunnynge was to feble and feynt,		
And so with ignoraunce y-meynt. ¹		¹ y-meynt] I-mixitt A.
And yet felt y, in sothfastnesse,		
Lyche a maner of suetnesse	984	
Entrenḁ in-to my corage,		
Ay as y went in my passage,		
Whyeh was to me, y yow ensure,		
Ryght ^t profytable to my Norture ;	988	but they pro- fit me.
And of the surplus of my thought ^t ,		
Of thinges that I knyw ryght ^t nought ^t		
I abood no lenger space,		
But wonder lyghtly let hem pace.	992	

¶ **How the auctour mette sodeynly iij goddesse[s]
and I. god which conveyde hem.**

And, shortly, ferther to procede		As I walk on,
In my way, or I toke hede,		
Al allone with-oute guyde,		
Myn eye so as I caste a-syde,	996	
Ther was a pathe, with-out[e] lye,		
In whiche I saugh a companye,		I see four
Ful excellent of ther beaute,		
And foure ther wern, as thoghte me,	1000	
That ther ne was no man a-lyve		
The whiche konde in soth discryve		
Her gret[e] fairenesse half a ryght ^t .		
For they yaf as gret a lyght ^t	1004	fairest folk, who ray forth light like the stars in a frosty night.
As steris in the frosty nyght ^t ,		
Whanne walkne is most bryght ^t ,		
With-oute cloude or any skye,		
That who that sey hem with his eye,	1008	
He myght ^t affermenḁ in certeynḁ,		
And recorde hyt wel, and seynḁ,		
By apparence of her figures,		
They wern noonḁ erthely creatures,	1012	
But rather, who considered al,		

<i>The Author.</i>	Dyvine and eke celestial,	
[leaf 216]	Who that wer wys and tooke good hede.	
Of these four folk,	And or that I ferther procede,	1016
	Thys ys myn ^d entencion	
	To make a ¹ bref descripcion	¹ make a] make of a F. A.
	Of hem, sothly, as ye shal se.	
three are Ladies,	And in novmbre ther wer thre,	1020
	Ladyes of gret apparaille,	
	Among[e] whiche, this no faylle,	
	Ther was oon ^d hem to conveye,	
	Vnto whom they did obeye.	1024
	And al[le] iij, thys no fable,	
famous God- desses.	Wer goddesses honourable	
	Of al this worlde, most famous ;	
	Myn ^d Auctour truly telleth thus.	1028

**¶ Her the auctour maketh a descripcioun
of Pallas.**

The first is Lady Pallas,	The first of hem y-named was,	¶ Iubiter apud poetas accipitur multis modis : aliquando pro deo vero et summo, sicut hic, cum dicitur quod Pallas est filia Iouis et hoc est iuxta illud Omnis sapientia a domino deo est / aliquando capitur pro planeta, aliquando pro celo aliquando pro igne vel aere superiori aliquando eorum historialiter accipitur pro rege Crete.
	As seyth my boke, Dame Pallas,	
	A goddes of ful gret renoun,	
	And by lyne descended down	
	Fro the goddys high kynrede,	
daughter of Jupiter,	Doughter, pleynly, as I rede,	
	Of Iubiter, the booke seyth thus,	
sister of Apollo,	And Suster also to Phebus.	
	And Iubiter, as clerkes write	1037
	And in her bookes lyst emlyte,	
	Is taken, so as they discerneth,	
	For the lord that al governeth,	1040
	To whom Pallas, lyk as they lere,	
	Ys his ovne doghtre dere,	
	Called so for hyr ² prudence,	^{nota} ² hyr] hy's F. his A.
chief Goddess of Wisdom.	As chef goddesse of sapience,	1044
	In tokne, trewly, as yt is,	
	That alle wisdom descended is	³ Fro] for F. A.
	Fro ³ god a-bove and al prudence,	¶ Pallas domina dea belli que interpretatur Idem quod sapientia v[e.] prudentia que in bello est multum necessaria.
	And therefore, for hir excellence,	
	She called is, and that of olde,	
	Doughter to god, as I have tolde,	

Rede poetis, and ye shal se,			[leaf 216, bk.]
And for hir gret[e] ¹ dignite,	¹ gret[e]] gretar A.	1052	<i>The Author.</i>
As she that may most availe,			
Named the goddesse of bataile,			
Of Armes, and of chyvalrye,			Pallas is the Goddess of Battle.
In tokne, who that kan espie,		1056	
Wysdam, yif I shal nat tarye,			
In werre ² ys ful necessarye.	² werre] warrous A.		
And she yiveth honour and glorie,			
And vnto knyghtes eke victorie,		1060	She gives Victory to whom she favours,
Wher as she is fauourable ;			
And this lady honourable,			
Who that ener be leve or lothe,			
Thilke tyme, whan she ys wrothe,		1064	
Frowardly of hir nature,			
Ys cause of discomfyture			
To many oon that may not chese,			
And causeth hem her lyf to lese.		1068	and Death and Shame to others.
And somme she puteth in gret shame			
To lese her honour and her name,			
And many a noble Region			
She hath brought to confusion,		1072	
As grounde of meschef and of sorwe.			
And she also, both eve and morwe,			She takes Illness from men,
Thys myghty lady and goddesse,			
Fro men ³ avoydeth ydelnesse,	³ men] man A.	1076	
And maketh hem ful prudently			
For to lyve vertuously,			and makes them virtuous, wise,
Her lyfe by wisdam to amende,			
And in her wyt to comprehend		1080	
Secretys which that be dyvyne.			
And she kan folkes eke enelyne,			
Both in werre and eke debat,			
To ben ewrous and fortunat ;		1084	fortunate,
And man, be kynde corumpable,			
She kan make pardurable,			
Yf she be vertu him gouerne,			[leaf 217]
Lyk goddys for to be eterne,		1088	and heirs of eternal life.
To lyven in that perfyt lyfe			
Wher ⁴ Ioye ys ay with-out[e] stryfe,	⁴ Wher] whos A.		

The Author. The whyche shal haue ende neuer,
 But ay contwne and perseuer 1092
 In blysse, the which, as I kan telle,
 Al worldly Ioy[e] doth excelle.

¶ Here descryueth the auctour the beaute and
 the maner of Pallas.

Lady Pallas **T**his lady, vn-to my devys,
 That was most excellent and wys, 1096
 is passing fair; and Passyng fair for to beholde,
 Lyche¹ to form as I yow tolde. ^{1 Lyche] lyth F.}
 For, fynaly, in hir figure
 Reserved was al mesure 1100
 That, yif she shal be comprehended, ^{nota.}
 Ther was no thyng to be amended.
 her hue fresh, And hir colour and hir liwe
 Was euere y-lyche fresh and nywe, 1104
 And yet this lady, wys and sage,
 tho she is old. Was ryght^t olde and of gret age,
 No thing stondynge out of Ioynt
 But ay abydyng in oo poynt, 1108
 Her beauty and wisdom do not fade : Whos beaute fade may nor falle,
 For wisdam neuer may apalle,
 Nor of Nature neuer sterve,
 she is calld Minerva, For which she called ys Mynerve,
 That ys to seyne in special 1113
 or immortal. A thing that ys ay immortal.
 Her eyes are like torches. And hir ey[e]n, in certeyn
 Resembled vnto torchys tweyn, 1116
 Which brenten ay y-lyche bryght^t
 With-out eelypsyng of her lyght.
 And forth I passe in sothnesse
 Al hir beaute to expresse, 1120
 [leaf 217, bk.] For wel wote y, I sholde faylle,
 Having of oo thing gret mervaille :
 Her height varies : That hir gretnesse was vnstable,
 And founden ofte ryght^t chaungeable : 1124
 Somwhile amonge, I dar ensure,
 now ordi- Comon² she was of hir stature,
 nary, And somwhile she wex so long 1127

¶ Sapiencia non mar-
 cescit unde appellatur
 Minerva id est [im-]
 mortalis.

¶ Hoc dicitur quia sa-
 piens clare et perfecte
 vult et sapiencia illu-
 minat intellectum.

¶ Hoc dicitur propter
 considerationem ter-
 renorum.

² Comon] cemon F. A.

That to the hevene she raught amonge ;	¶ <i>Propter considerationem celestium.</i>	<i>The Author.</i>
And as myn Anctour seyth certeyn,		
The which ne writ no thing in veyn,		
Somwhile she persed of entent	1131	then rising above the stars
Fer a-bove the firmament	¶ <i>Propter considerationem diuinorum.</i>	
And the sterris clere and bright,		
That men loste of hir the syght,		
Tyl that hir lyst ageyn retourne		till she pleases to shrink to earth.
Lowe in erthe to sojourne,	1136	
And openly, as hyt was seyn,		
Took hir gretnesse new ageyn,		
Whos mevyng[e] to devyse		
I-shewed was in treble wyse,	1140	
As ye han herd afornd declare.		
And, certys, now I wil not spare		
For to don my besy cure		
To discriven hir vesture,	1144	I'll now describe her clothing.
With-outen any more delay,		
And the maner of hir array.		

¶ **Of the vesture of Pallas the goddesse.**

Hir clothing was, this no fable,		
Ryght worthy and ryght honourable	1148	
Wroght and wove, this noo tale,		It is wrought of unrotting threads,
With sotil thredles softe and smale,		
Of mater nat corompable,		
The werk of which, in comparable,	1152	
Was also, who took good hede,		
That, also godd me save, and spede,		
And me defende from al damage,		
I kan nat tel in no langage	1156	
What thing hyt was to my knowyngt.		[leaf 218]
For hyt was no ertly thing,		
Nor wrought be crafte of mannes hande,		not woven by hand of man,
Who that kan wel vnderstande ;	1160	
For Pallas, which that ys goddesse,		<i>nota</i>
And of wevyng chef maistresse,		
Wroght hyt, yif I shal nat feyn,		but by her own Goddess-hands.
With hir ovne handis tweyn.	1164	
I knew yt wel, me lyst nat lye,		

The Author.

The Mantle
of Pallas is
of 3 colours,
meaning the
Parts of Phi-
losophy.

I'll now
de-scribe her
armour.

First whan the werke y dide espye,
More fresh of hewe than may flours.

1167

And wroght yt was of .iiij. colours,

¶ Hoc dicitur propter tres
partes philosophie.

The which thre do signifye

The partyes of Philosophie.

Of which, by ryght and nat of wrong,

1171

Pallas medleth euer among,

¶ Pallas dea sapientiæ in-
termittit se ex matre
de tribus partibus phi-
losophie.

Whos mantel, who that vnderstood,

Was long and wyde, large and brood,

As yt sat wel, of honeste,

To a lady of high degre

1176

To be arayed in this cas.

Swich was the mantel of Pallas,

And lyke myn auctour in scripture

1 Makythe mensyon of her armour.¹

1—1 om. F. 1180

¶ Here descryveth the Auctour the armyes
of Pallas.

Of verray ryght, both hygh and lowe.

Yt longeth to yow for to knowe,

And to emprynte in your memorye.

¶ Pallas dicitur armata
quia sapiens debet
habere multiplicem
armaturam diuinarum
virtutum.

That Pallas, for to han victorie,

Her Arms are
three:

Shal eue and morwe armed be

In novmbre with armvres thre :

1. On her
head, a Helm
of Temper-
ance;

First on hir hede, be gouvernaunce.

A bryght helme of a-temperaunce,

1188

Harder than Iren outhel stel,

For to endure and last[e] wel,

Which maked was of swych temprure,

¶ Deū et enim sapiens
habere debet tem-
perancie.

That pollex swerde ne noon armure

May do therto no violence.

1193

[leaf 21v, bk.]

And eke also, in hir diffence,

From al hir fou hir self to were,

2. in her right
hand, a Lance
of Righteous-
ness;

In her ryght honde she had a spere,

1196

Which named was, in sothfastnesse.

The egal launce of ryghtwysnesse,

¶ Lanceam iusticie, et
sententiam pacencie.

To lōke that no wrong be do.

3. in her left,
a Shield of
Patience.

In hir lyfte handle she had also

1200

A myghty shelde of pacience

Ther-with to make resistance

- Ageyn al vices, out of drede ;
 In whiche shelde, lyke as I rede, 1204
 An hed was wrought^t ful mervelous
 Of a best[e] monstruous.
 But thilke tyme, as I took hede,
 Her helme was voyded from hir hede, 1208 Minerva's
 Castyng in myn oppinion), helm was off,
 She did hyt of Entencion),
 That I myght^t in the self[e] place
 Sen the beaute of hir face, 1212 to show her
 And ther-vpon be Iuge and deme. beautiful
 And, truly, as me dide seme, face ;
 About hir hede envirovne
 I saugh a passyng ryche corovne, 1216 but round
 Excelling alle, I yow ensure, her head she
 The corovne except of Dame Nature. had a rich
 But of Resonⁿ I dar wel seyn, crown,
 And afferme hyt in eerteynⁿ : 1220
 The corovne of Pallas, the goddesse, ¶ Quia omnis sapiencia
 Surmountede al[le] of rychesse, a domino deo est vel
 To which was noonⁿ egal nor Evene, hoc dicitur propter
 For of the highe god of hevene creacionem anime.¹
 Hyt forged was, ful yore agon, ¹ annine F. 1224
 With many a noble ryche ston, forged by
 By a maner espicial. the God of
 And with this corovne most royal Heaven,
 This ilke lorde, which ys most wys, 1228
 Corowned hir in paradys,
 For hir beaute and high prudence, nota
 Pallas, goddesse of sapience, 1232
 Ther-by for to signifye, ¶ Quia sapiens non debet
 Who that truly kanⁿ espye, appetere gloriam mundi
 That verray wysdam hath no delyt, sed debet se occultare.
 Ne² no maner of appetyt ² Ne] in A. 1236
 In worldly thing most transitorie.
 And as hyt ys put in memorie,
 The same Pallas, as I toke hede,
 Fleyng had about her hede 1240
 Of Cynetys ful grete novmbre, Round her
 Makyng in maner of an ovmbre, head, too,
 like a hale.

<i>The Author.</i>	With her wynges ay flykeryng,	1243
	To don hir sport with her pleyng, ¹	¹ pleyng] preyinge A.
¶ <i>Ista sunt verba translatoris.</i>	Which thing to my fantasye	¶ <i>Secundum quod ipse opinatur quod quilibet sapiens deberet habere respectum ad finem et ex prudencia diem mortis providere que cuilibet homini hic mortali est incerta.</i>
And as the Swan sings before his death,	Of wisdam may signyfye :	
	So as the Swan , this is no nay,	
	Syngeth to forð his fatal day,	
	With werbles ful of melodye,	1249
	To shewen in her armonye,	
	Of kynde as she is enelyned,	
	How the threde shal be vntwyned	1252
	Of hir lyf, bookys seyn so,	
	By antropos, and broke a-two :	
so men (who are reasonable beasts)	So every man, in caas semblable,	
	Which is a best[e] resonable,	1256
	Shulde aduerte, and han in mynde,	
	And vnclose his eyen blynde,	
should remember that they must die,	To send aforñ, it ys no lape,	
	How he the dethe may nat eskafe,	1260
	Whan Antropos the hour hath set,	
	And sen, sith it may be no bet,	
	That al our lyf, wyth-out[e] were,	1263
	Ys but a maner exile here,	
	Of which he ought[e] to be sad,	¶ <i>Vnde sicut olor sui funeris est prece / ita deberet quilibet virtuosus gaudere de morte temporali que non</i>
[leaf 219, bk.]	And ageynward lyght and glad,	¶ <i>est nisi transmutacio quedam ad vitam eternam vnde paulus de hoc mundo fessus cupiebat dissolui et esse cum christo.</i>
and should sing, before they quit this strifeful life,	And think[e], how he ys a man,	
	Of vertu syng[e] with the swan,	
	To forñ the tyme in special	
	That called is his day fatal,	
	And sen, how this present lyf	
	Ys ful of werre and [of] strif,	1272
	That to departe with al hys myght	
	He sholde be both glad and lyght,	
	¶ Hoc est filius sapencie.	
	As Pallas childe, for to discerne,	
to go to life eternal.	How he shal go to lyf eterne	1276
	Fer a-bowe the sterrys clere.	
	Now no more of thys matere,	
	But first, so as I vndertook,	
	To the processe of my book	¶ <i>Huc vsque verba translatoris.</i> 1280

I wil retourne, and that ful blywe,
Tharray of Iuno to discryve.

The Author.

¶ Here descryveth the auctour the maner¹ and
the array of the secounde goddesse Iuno.

Next Pallas, as hyt ys founde,		After Pallas came Juno,
Foloweth Iuno, the secounde,	1284	
The myghty lady and maistresse,	nota	
And chefe goddesse of rychesse,		
And in poetys, as yt is ryff,		
Called Iubiteris wyff.	1288	wife of Ju- piter,
The whiche, throgħ his gret[e] myght,		
Both ageyn reson and ryght,		
Gaste hys olde fader down		who turnd his father
From hys myghty Region,	1292	Saturn out of Heaven
Robbyng him of his rychesse,		
In-to myschefe and gret distresse,		
I mene the grete god Satourne,		
In pouerte for to sojourne,	1296	into poverty,
Out of his myghty Royal Se ;		
And eke also of cruelte		
Made him lese, I yow ensure,		
Hys membres of engendrure.	1300	[leaf 220] and also cas- trated him.
The whiche was, so as I rede,		
Passyngly a cruel dede,		
With-out[e] merci outhur grace		
So hys fader to enchace	1304	
Out of hys kyngdam forto duelle.		
For this Satourne, as bookes telle,		This Saturn
With his lokkys hoore and gray,		
Held his kyngdam many day,	1308	
That ther was noon vn-to him lyche.		
He was so myghty and so ryche,		was rich,
That throgħ his noble high estate		
The worlde was called aureate,	1312	and calld 'aureate,' he had so much gold.
Ther was of golde so gret plente,		
Devoyded al of skarsete,		
Hyt was so haboundant at al,		
But lich as I reherse shal,	1316	
Iubiter hath hyt empeyred,		

<i>The Author.</i>	That we be now of gold dispeyred,	
Now, gold is turnd to silver;	For hit ys now, with-out[e] wene, Tourned in-to siluer shene,	1320
	Wel wors then ^h hyt was founde afornd, Fer exiled and y-lorne;	
	For in the worlde that now is founde,	
and few folk have either.	Ther be but fewe that habounde With gold, siluer, or swych metal;	1324
	For now the world, in special, Is vnnethe, who look wel,	
We're not even tin or brass,	Nouthur of Coper, nor of stel, Nouthur of led[e], Tyn ⁿ , nor Bras.	1328
	For hyt is wel wors than ^h it was, Damaged by ful fals allay.	
but false alloy.	Swich falsnesse regneth now this day, Thorgh ⁿ coveytise, that feyth ys gon ^d ;	1332
	For now vnnethe ther ys noon ^d That loueth but for lucre of gode,	<i>nota</i>
There's no love, save for gold.	So vnkynde is blood to blode; Who lyst assay[e], he shal fynde,	1336
[leaf 220, bk.] The world delights in falsehood.	How the worlde ys wax vnkynde, And in falshede doth him delyte.	
	Herof no more I wil now ¹ write,	1340
	But to Iuno tourne ageyn ⁿ , ¹ I wil now] now wyll I A.	
	The whiche, lych as clerkes seyn ⁿ , Is of this world goddesse and quene,	
	Rede her bokes, and ye shal sene,	1344
Jupiter was the son of Saturn	Wife to Inbiter, the grete, Next Satourne, kyng of Crete, Corbed, coked, feble, and colde,	
	Lyche to form ⁿ as I ha tolde,	1348
and Cybele.	Cibeles eke, his moder dere, [¶] Cibeles fuit mater louis secun- dum opinionem poetarum.	
	So that Iuno , as ye may lere, Descended ys, yif ye take hede, Passyngly of high kynrede,	1352
	Of noble generacion, And of gret domynacion ⁿ . ² nota	
Juno was Queen of Riches.	For she is quene and eke goddesse ² Of worldly tresour and rychesse, And hem governeth, sooth to sey,	

[¶] Iuno dicitur dea divi-
ciarum eo quod ille Aer
inferior circumdat ter-
ram in qua omnes the-
sauri et omnes divicie
continentur / vide sig-
nificat vitam actiuam
que debetur diuitibus.

For fortune doth hir lust obey,		<i>The Author.</i>
The gerful lady with hir whel,		Fortune
That bynd is and seth ¹ neuer a del ; ¹ seth] seith A.	1360	obeys Juno,
For erthely tresour, in certeyn,		
Is holy put in her demeyn ;		
For Iuno is the tresourere,		who is Treasur- er ;
And fortune hir awmonere.	1364	Fortune is Almoner.

¶ Here descriveth the auctour hir beaute
and hir array.

T his goddesses of hir nature	¶ Quia diuicie allicunt corda hominum et specialiter cupidorum.	Juno was beautiful ;
Was ryght faire, y yow ensure ;		
She stood so in eeli mannys grace,		
It neded nought to papphe hir face,	1368	her face didn't need paint.
For she was, bothe fer and nere,		
Ryght agreable of look and chere,		
Whos beaute wolde neuer cesse	nota	Folk lookt at her all day untired,
To make folkys faste presse	1372	[leat 221]
Vpon hir to stare and muse,		
And al the day her look to vse,		
Withi-uten eny werynesse,		
For to beholden hir fairenesse,	1376	
Of which no man wex feynt nor dul,		
Nor therof was replet nor ful,		
Nor myght nor power had[de] noon		and couldn't leave her,
Out of the place for to goon,	1380	
But euere ylyche desirous,		
Al thogh that cruel Cerberus		tho Cerberus tore them to bits.
Sholde haue rent hem and y-gnawe,		
And her throte asonder drawe.	1384	
For the nerer that they went,		
Ay the more her hert[e] brent,		
And the more gan presse and siwe,		
Withiout[e] power to remywe.	1388	
¶ And with hir beaute moste notable		
She had atyre ryght honourable,		She wore a
In myn Auctour as hyt is tolde :		
A sur-cote on of clothe of goble,	1392	surcoat of cloth of gold.
Of sotil shap ryght wonderful,		
That my kunzyng ys to dul,		

<i>The Author.</i>	Thogh I studyed al my lyve, To declare hyt and descryve,	1396
Juno's sur- coat	Wroght and wove with sondry flours ; And an hundred folke colours Men in her clothing myghte fynde,	
was deckt with jewels.	Fret ¹ ful of ryche stonys ynde, ¹ Fret] firt A. The whiche bekan hir wonder wele ; Wherby men myghte know and fele, By hir abyte large and longe, That she of frendes was ryght stronge,	1400 1404
	And myghty ² also of rychesse. ² myghty] myghte A. For she of tresour was goddesse, In al this worlde noon to hir lyche, And of gold and stonys ryche,	 1408
[leaf 221, bk.] She wore a Crown	White, blyw[e] grene, and rede, She had a corowne vpon hir hede, Passyng ryche of apparaylle. But of oo thing I gan mervaylle :	 1412
ringd by a Rainbow.	That she gan ay hir hede to wrye, As sempte me, vnder a skye, And as I coude espye and knowe, Me thought, I sawgh a Reyne-bowe	 1416
	Of blywe and rede and watiry grene, The which environ of this quene Went, so as I kan devise, About hir hede in cerele wise.	 1420
In her hand was a Sceptre.	And in hir hande, as I behelde, A ful ryche sceptre she helde To shewe, in euery mannys ³ syght, ³ mannys] mans A. That she was a quene of ryght.	 1424
	Ther sawgh I also, out of doute, Siwyng after a gret route Pokokes, that yaf a gret lyght	 1428
Peacocks with angels' feathers fol- lowd her.	Wyth her Aungelys fethers bryght, About hir fete, for plesaunce, In maner of an obseruaunce, Did her dever hir to serve, The bet hir grace to disserve.	 1432

¶ Her deserveth the Auctour the maner
and the array of Venus.

The Author.

Mynd auctour pleyndly telleth thus :
 The thridde¹ goddesse was Venus, ¶ *Venus id est carnalis concupiscencia vel planeta que inclinatur ad concupiscenciam et significat vitam voluptuosam que debetur carnalibus.* The 3rd Goddess was Venus,
 Which, with her excelent visage,
 Descended was of gret lynage,
 Doughtre, lych as ye han herd,
 To saturne with his frosty berd, ¹ thridde] thyrd A. daughter of Saturn,
 As ye shal here, ceriously,
 Conceyved wonder straungely, 1440
 In the silve same wyse
 As ye afornd han herd deuyse,
 And eke in bokes ys remembred :
 How that Saturne was dismembred, 1444 [leaf 222] whom his son Jupiter gelded,
 I mene thus, by fatal ewre,
 Lost hys membres of engendrure
 By Iubyter, hys sone and ayre, ² nouthur] neither A.
 Which was nouthur² good nor faire ; 1448
 But throghe his myght and high renoun,
 He put him from his region, dethroned,
 And on hys fader took gret wrake ;
 For the membres that y of spake 1452
 He cast hem in the salt[e] see,
 Of which the natyvite
 Gan first, as bookes lyst expresse,
 Of feyre venus, the goddesse. 1456 wherefrom Venus rose.
 For wrytyng of poetis halt ¶ *id est tenet.*
 That she roos of the foond most salt
 Which ryseth in the wawes felle,
 That fynaly, as clerkes telle, 1460
 The See was moder to Venus, nota The Sea was her mother, Saturn her father.
 And hir fader Saturnus,
 As clerkys make mencion
 Touching hir generacion. 1464
 She hath also, of kyndly ryght,
 Gret lordshippe and ryght gret myght,
 By influence of hir werkynge,
 In gouvernaunce of worldly thinges ; 1468
 For she doth leden and eke gye

*The Author.*Venus rules
all who love.

The amerouse constablerye,
 Enclynynge by fleshly appetyte
 Folkys, for to haue delyte 1472
 To serve love and to obeye,
 Wherso she do hem lyve or deye.

¶ Her maketh thau^{our} a descripcion^d of
 hir myght.

Who lyst to know hir pover pleyⁿ,
 He shal fynden, in certeyn^d, 1476
 Hir lordshippe gret, in special,
 For, sothely, she comaundeth al,
 [leaf 222, bk.] What so hir lyst, this no nay,
 No one can disobey her. For ther is platly non that may 1480
 Dysobey^[e]n hir byddynge :
 Nouthur emperour nor kyng,
 Duk nor other creature,
 But maygre hem they must endure 1484
 Vnder hir myghty obeysaunce,
 So disposyd¹ ys hir chaunce. <sup>1 disposyd] disposposyd F.,
disposposed A.</sup>
 No Goddess For other goddesse ys ther non^d,
 For to rekene hem euerychon^d, 1488
 does such wonders as she : That so gret merveyles doth ;
 For hyt ys she the whiche, in soth,
 Kan^d, whan^d hir lyst, both nyghe and ferre,
 she turns peace to war, and strife to unity. Pes I-tournen^d in-to werre, 1492
 And she kan^d bringe ageyn^d taccord
 Folke that stonden^d at discord.
 And this lady, Dame Venus,
 She makes folk misers and generous. Kan^d make folkys covetous 1496
 To spend her good and lytel charge,
 And the Negarde to be large ;
 And thorgh hir myght^t, which ys dyvyne,
 She humbles the proud. She the proude kan^d enelyne 1500
 To lownesse and humilyte,
 And the deynouse meke to be,
 The daungerouse eke debonaire,
 And do the soleyⁿ speke faire, 1504
 The envyous to be amyable,
 and makes the angry, mild. And the angry to be trefable ;

And she kan also, in certeyn,		<i>The Author.</i>
Hertys which that be vileyn	1508	Venus makes
Disposen hem to gentillesse,		
To honour, and to worthynesse,		
Leve her port vnkouth and straunge,		
And the cowarde she kan chaunge	1512	cowards,
To be manful, and gete a name,		manful ;
And maken fer to springe his fame,		
And attayne to gret noblesse,		
Only thogh his high prowesse.	1516	[leaf 223]
And she kan maken ageynwarde		and the brave,
The hardy for to be cowarde,		cowards.
Thogh hir gery influence,		
And thogh hir proude violence ;	1520	
Hygh and low she kan eke drawe		
Obeie the boundes of hir lawe.		
Ageyn hir myght ther is no went ;		
For in the highe firmament	1524	
The goddys alle, as hyt is skyl,		Gods obey
Must enclyne to hir wil :		her too.
Bothe Iubiter , and eke Phebus,		
Mars, saturne, and mercurius,	1528	
They fynde kan non existence,		
Ageyn hir power no diffence,		Against her
But wolde echon, as clerkes telle,		is no defence.
Ay with hir abyde and duelle.	1532	
So strongely she kan hem assaylle		
That no diffence may hem avaylle.		

¶ **Her maketh thaucto^{ur} A descripcioun of
hir beaute and of hir array.**

N ow wil I make a smale lesson		
Of hir array and hir fason :	1536	
Venus was fresh and yonge of age,		She is fresh,
And passyng fair of hir visage,		young and
That, touchyng sothly hir beaute,		fair.
Was noon so faire, in no contre,	1540	
Nor non that myghte countrevaylle		
Of ryche atyre nor apparaylle		
To hir, in sothly, no maner wyse.		

<i>The Author.</i>	For, finally, ¹ to hir servise	¹ finally] fynall A.	1544
	She drough al tho by violence		
	Swich as kam in hir presence,		
Venus has glad, laugh- ing eyes. [leaf 223, bk.]	Benigne of port, wyth chere smylng,		
	Hyr' eyen glade ay laughyng,		1548
	Lyght of corage, of wil chaungable,		
	Selde or neuer founde stable,		
	Variaunt of hir manere :		
She changes every hour.	For an hour to-gedre y-fere ²	² y-fere] y fre F. A.	1552
	She na-bood in oo degre,		
	Throgh hir mutabilite ;		
	Queynte of array, who lyst take hede,		
Her coat is faced with red.	A cote y-lacyd al of Rede,		1556
	Rycher than outhir silke or golde,		
	But the mater is nat tolde		
	Wher-of yt was y-made or wroght,		
	Nor, pleyonly, I ne coude noght		1560
	Deme, wherof yt sholde be.		
	But wel I wot, men myghite se		
It fits her like a skin.	Hir shapye throgh-out, so was hit maked,		
	Lych as she had in soth be naked ;		1564
	A lace of golde, ful ryche at al,		
	Gyrt about hir medil smal,		
She has rings on her fin- gers,	On her fyngres euerychon		
	Rynges with many ryche ston.		1568
	And thogh she were a quene certeyn,		
	Yet ther was no corovne seyn		
	Of gold nor' stonys on hir hede,		
and roses round her head.	But she had of roses rede		1572
	In stede therof a chapelet		
	As compas rounde ful freshly set.		
	For kerchef pleyonly had she non,		
Her hair shines like gold wire. Her right hand holds a fiery brand.	Whos here as eny gold wyre shon,		1576
	And hild also in hir ryght honde,	³ as a kole] as kole A.	
	Rede as a kole, ³ A fry bronde,	⁴ Hoc fingunt poete propter ardorem libidinis.	
	Castyng sparklys fer a-broode,		
	Rounde al the place wher she stood,		1580
	Of whiche thing I took hede eke ;		
	That fire which is y-callyd greke	⁵ Ignis grecus.	
	Ys nat so perilouse nor so rage,		

Nor so dredful of damage ;	1584	<i>The Author.</i>
For fire ys non, to rekne al,		[leaf 221]
That may of force be egal		Venus's fire
To venus fire in persyng,		is most pierc-
Nor of hete lyke in brennyng,	1588	ing.
Nor so dredful harme to do.		
In hir lyft hond she held also		In her left
An appul rounde of gold ful ryche,		hand she
That tresour non ther-to was lyche,	1592	holds a Gold-
Who loke aryght, I dar wel say.		en Apple.
Thus haue I tolde yow hir array,		
Save as myn Auctour lyst to write.		
Ther was gret novmbre of dowses white,	1596	White doves
Rounde about hyr hede fleyng,		fly round her
Of entent, to my semyng,		head.
As hyt wer for attendaunce,		
To Venus for to do plesaunce.	1600	

¶ Her descriveth thauctour, how Mercure
conveyde the thre goddesse[s].

N	ow haue I tolde in substaunce	
	The maner and the gouernaunce	
	Of thre goddesses by and by,	
	As ye haue herde, ceriously,	1604
	Of Pallas, Iuno, and Venus.	
	But now vnto Mercurius	Mercury was
	I must in hast my stile dresse	
	To al the maner to expresse :	1608
	First of his natiuite,	
	And eke also, how that he	
	Was getyn in a ^l -vowtrie,	begotten in
	As poetys specefie,	adultery.
	And reherse eke in thys cas	1612
	That Iubiter his fader was ;	
	And also eke, lych as they feyn,	Jupiter was
	He be-gat him, in certeyn, ¶	his father,
	Ista filia vocatur a poetis pleias vel Maya.	1616
	Of a mayde ful entere,	
	Which was Atlas doghter dere,	Atlas's
	The myghty geaunt strong and large,	daughter
	Whiche vpon him took the charge	his mother.
		[leaf 224, bk.]
		1620

<u>The Author.</u>	Vpon his bak, of verray myght, To bere the hevene, and stond vpryght. And thogh Mercure was thus borne, Lych as I haue told to forñ, ¹ ^{1 to forñ before A.} 1624
Juno made no strife over Jupiter's adultery,	Iuno, Iubiter [e]s Wyfe, Made quarel non nor stryf, Nor was wrothe for this offence, But took hyt al in pacience ; 1628
but nurst his bastard, Mercury,	But bisyly dide hir cure ¶ <i>Hoc significat quod</i> To yive him mylke to hys norture : <i>diuichjs pascuntur</i> The whiche thinges doth signifye <i>sapientes vel elo-</i> That wisdam and philosophie <i>quentes vel merca-</i> Yfostred ben with rychesse, <i>tores.</i> 1632
making him wise and eloquent.	And also eke I dar expresse, Marchaundyse nor eloquence Ne shold[e] ha noon excellence, 1636 But Iuno , goddesse of rychesse, Ne dyde her hool[e] besynesse To yive hem mylke to her fosterynge, ² ^{2 fosterynge] for-} Ellis in veyn wer her werkynge. <i>string F.</i> 1640 And thogh this Iuno , as I fynde, Was stepmoder, as be kynde,
She fed him from her own breasts,	Of hir pappis softe as silke She brough[te] forth and gaf eke mylke, 1644 Poetis pleynly write thus, Vnto this ³ god Mercurius, ^{3 this] his F. A.} Al thogh ful selde, as men may se, That stepmodres kynde be 1648 To children born out of wed-lok, Or geten of a foreyn stok ; Stepmodres han hem in hatrede, As hyt sheweth ofte in dede, 1652 Thogh Iuno of gentillesse Shewed[e] gret kyndenesse, To Mercure, as ye may se,
tho step- mothers generally hate their step-child- ren.	A god of gret Auctorite. 1656 For he is lorde most facounde, The whiche sothly doth habounde To be except in al langage, And eke to haven avauntage, 1660
[leaf 225]	

Oonly by crafte, to do his cure,		<i>The Author.</i>
To set in ordre and mesure		Mercury
Euery worde, that no thing skape,		is the God
Throgh negligence, for no rape,	1664	of words
And, specialy, to be reserved ¹	¹ reserved] reseyved F. A.	
That peyse ² and novmbre be observed,	<i>id est pondus.</i>	
Throgh rethoryke, as in sentence,	² peyse] poyse A.	
And, by craft of eloquence,	1668	and elo-
First to examyne in his thought,		quence,
And for noon hast to sey ryght nought		
Vnavised, for nor nere.		
This god is also messagere	1672	and Mes-
Of the court celestial,		senger of
For to report in special		the celestial
The seere thingis of the hevene,	1675	court,
Of steris, and of planetis sevene.		to report
And eke this god Mercurius		the secrets
Is [y]called with Phebus,	[¶] Potest exponi per hoc quod Phebus est deus sapientie et ³ Meren- rins eloquence quia semper eloquentia bene convenit sapien- tibus.	of Heaven.
Be synguler aqueyntance,	³ et] and A.	
And for special alliaunce,	1680	
He is to Phebus, in certeyn,		
By office maked chaumberleyñ,	[¶] Quia semper est pro- pinquus soli.	He is Cham- berlain and
Called eke hys secretairye		Secretary to
And ther with al his chefe notairie.	1684	Apollo.

**¶ Her reherseth thauctour of the power
of Mercurius.**

T his god hath also gret povste		Mercury
In heuene, and ryght gret dignite,		
And passing Dominacion		
In al the heuently region,	1688	
In erthe also in many wise :		
Specialy in marchandyse,		is the pro-
Prudent Marchaundes to diffende,		tectore of
And her estatys to amende,	1692	Merchants,
And in welthe to contune		[leaf 225, bk.]
Maugre assautys of fortune.		
And this god of eloquence		
Hath also gret experience	1696	and is skild
In crafte of calculacion		in calcula-

The Author. And eke in computacion.
 And also eke he doth habounde
 In sotyltes ful profounde, 1700
 And yiveth, by his influence,
 Bothe wysdam and science
 To philosophres and prophetis
 Of many merveyles and secretis, 1704
 Which exceden in werching
 Al[le] mannys knowleching,
 And futire thingis oon and alle, 1707
 To telle¹ aforne, how hyt shal falle. ¹ To telle] Til F., Tyl A.

¶ **Her descriveth thauctour Alle
 hys shappe and his array.**

He is very
 beautiful: **T**his ilke god of which I telle
 Of shap and beaute dyd excelle,
 Of whom the face was yong and whyte,
 To be-holde of gret delyte, 1712
 And al his membres lower doun
 Of ryght good proporsion),
 his nose long, Hys eyen gray, his nase longe,
 Hys mouthe ryght smal, nat set a-wronge, 1716
 his teeth
 white, Hys tethe eke white as evory,
 Wel set in ordre by and by,
 Hys body smal, and avenant,
 Quik, lusty, fresh, and ryght plesant, 1720
 his face glad. Glad of contynaunce and chere,
 Lyke an heuenly messagere,
 That ther was no maner lak.
 His robe is A ryche robe vpon his bak, 1724
 Whos² colour, sothly, was nat stable, ² Whos] Was F. A.
 But dyuers, and variable,
 And of mony sondry hewe :
 [leaf 226] Chaungyng alwey newe and newe, 1728
 ever chang-
 ing colour. Now blak, now white, now Iawne and rede, ¶ *Hoc potest ex-
 poni quod cum
 bonis est bo-
 nus cum malis
 malus vel eci-
 am de sermone
 convenienter.*
 Now grene and perse, who took hede ;
 For neuer in o poynt he a-bood,
 So wonderly with him yt stood,
 Mervelous in his lyknesse. 1733
 And as he lad[de] the goddesse,

<i>The Author.</i>	Half fysh and women), bookes seyn),	
Mermaids' singing is not to be compared with Mercury's flute,	But al her syngyng was in weyn)	1776
	To be compared, in sothnesse,	
	Vnto the excellent swetnesse	
	Of this Floyte ¹ melodious,	¹ Floyte] flowte A.
	By force of which Mercurius	1780
which sent Argus to sleep,	Made Argus slepe, this no drede,	
	For al the eyen) in his hede,	
	That were an hundred as be novmbre, ²	² novmbre] nymbred A.
	But the songe gan) him encombre,	1784
	That diffence koude he noon),	
	But that he slept with every-choon),	
and made him lose his head.	Lost his hede for his trespase ;	
	Ther was as tho noon) other grace.	1788
	For Iubiter hadde of entent	
	Yiven) him in comaundement	
	To Mercurie, to do so,	
	For the love of Dame Yo,	¶ Yo fuit filia ynachus. 1792
	That Doghtre was to ynachus,	
	Methamorphoseos telleth thus,	
	To make hir fre from) al servage,	
	Inly fair of hir visage.	¶ scilicet Mercurius. 1796
Mercury wears a curv'd sword,	And by his syde he had a swerde,	
	Sharpe to shaue a mannys berde,	
	Wonder kene the poynt to forny,	
	Cromped ageyn), as is an horn),	1800
	Of entayle and of fasson)	
	Lyche the blade of a fawchon),	
[leaf 227]	That I suppose, hercules,	
better than that of Hector or Achilles :	Hector of troy, nor achilles,	1804
	Which were so noble in bataylle,	
	Had no swerd of swich entaylle,	
	Wherin) they myght hem self assure,	
	Nor so tempred for to endure ;	1808
it slew Argus.	For with this swerde, most ful of drede,	
	Argus was slayn) and lost his hede.	
	And for to make men) afferde,	
	Of entent he bereth this suerde,	1812
	For vengeaunce and for diffence.	
	For al[le] tho that do offence	

Ageyn ^h his myght ^h hem to constreyn ^h .		<i>The Author.</i>
And he hath also wynges tweyn ^h ,	1816	Mercury has two wings,
Fressh, and sheue, and no thing pale,		
To fleen ^h both on ^h hille and wale,		to fly o'er hill and vale.
Lych ^h hys desire on mont ^h and pley ^h ;		
Of whos abood ys no[n] certeyn ^h ,	1820	
So swift ys he in his passage.		
And as I lyft vp my visage,		
I gan ^h beholde, in special,		
Kome in a pathe that was but smal,	1824	I see him guiding
Conveyed by Mercurius,	<i>nota</i>	Pallas, Juno and Venus
Pallas, Iuno, and Venus,		
Ech arrayed lych ^h a quene,		
As any Aungel bryght ^h and shene.	1828	
I went ageyn ^h hem, as I koude,		
Thought ^h I wolde me nat shroude ;		
For as hyt semed, al[le] thre		
Took her way towardys me	1832	towards me,
Of on ^h entent with chere and look ;		
And thogh ^h I slept, myn hert awook,		
Thus thought ^h I tho in my dremyng ;		in my dream.
And at the poynt of her metyng,	1836	
I, so as me sempte dewe,		
Ful humblyly gan ^h hem salewe,		I salute the Goddesses ;
Whan ^h I espyed by her chere		
Tyme opportune and best leysere,	1840	
With al myn ^h hool[e] dilligence		
To hem I did[e] reuerence.		[leaf 227, bk.]
And they goodly, as thoughte me,		
Acceptede al thing ^h at degre	1844	and they receive me in friendly wise.
In ryght ^h wonder frendly wyse,		
As the processe shal devyse.		

¶ Here maketh thauctour mention, how Mercur^e shewed and declared the cause why he broght the thre goddesses wyth hym.

M ercurie, in al the last he kan ^h ,	<i>nota</i>	Mercury speaks to me.
Vn-to me his tale gan ^h	1848	
Prudently, and lyst nat spare,		
And seyde : “ frende, I shal declare		

<i>Mercury</i>	“ To the the cause [of] our comyng,	
tells me the three Goddesses are sent to me by Jupiter, to get my opinion on the Judgment of Paris,	From Iubiter , the heavenly kyng,	1852
	To the of purpose pleyully sent	
	For to yive a Iugement,	
	And to shew vs thin advys	
	Vpon the doom of Dain Paris ,	1856
	Which ys wreten in bokes olde,	
who gave Venus the Apple,	That yaf the Appul, rounde of golde,	
	To freshe Venus, the goddesse,	
	Speeyaly for hir fairenesse,	1860
and left Pallas and Juno.	And left Pallas and Iuno ,	
	The story platly telleth so,	
	As of clerkys ys devysed.	
	Wher-vpon be wel avysed	1864
	Prudently theron to deme,	
	Iustly, as hyt doth the seme,	
	Wher thou felyst in thy thought,	
	His Iugement was good or nocht.	1868
	But short[e]ly first, in sentence,	
	I shal yive the euydence,	
Mercury states that before the Siege of Troy,	First expovne, as hyt is good,	
[leaf 228]	Of alle the mater, how hit stood :	1872
	Whylon to for the sege of troye,	
	Whan they flourede in her Ioye,	
when Helen was ravisht,	And wyth stronge honde dyd her peyne	
	To ravyshe the quene heleyne,	1876
Pelleus held a feast at his wedding of Thetis, on	The same tyme, kyng Pelleus ,	
	Ful ryche, and wys, and ryght famous,	
	Helde a feste, as hit is ryfe,	
	At the weddyng of his wyf,	1880
	Which Thetys highte, this the fyne ; ¹	¹ fyne] syne F.
whom he begat Achilles,	Of whiche two, be ryghtful lyne,	
	Descended grete Achilles,	
	Ful renomed in werre and pes	1884
	Amonges grekes, as of renou.	
	And as hit ys made mensyon	
	That Pelleus, this noble kyng,	
	Vpon the day of his weddyng,	1888
	Made a feste within his halle	
	Of the grete estatis alle	

"Throgh out grece, that ther was noon			<i>Mercury.</i>
But they wer present euerychon);	1892		At Pellens's wedding-feast all the Gods and Goddesses were present,
And also eke, in special,			
Alle the goddys celestial,			
And goddesses, this no fayle,			
In ther rychest apparayle,	1896		
Al echon ther wer present;			
For ther was noon that was absent,			
Syttyng at the kynges borde,			
Except the goddesse of discorde,	¶ Invidia.	1900	except the Goddess of Discord.
Lych as bookes specifye,			
Which, of malis and envye,			
Of rancour pale and appallyd,			
Be-cause that she was nat callyd,		1904	She, because she wasn't invited,
Cast of malys at the lest			
To distronbe hem at her ¹ fest,	¹ her] the A.		
Both in high and lowe estate,			
For to make hem at debate;		1908	
And gan anon in cruel wise			[leaf 228, bk.]
A mortal Appul to devyse,			made a Golden Apple,
Rounde of golde, with leffres grave,			
Which seyde[e] that she shold hyt have,		1912	
Only by gifte and other noon,			to be given to the fairest woman,
Which fairest was of euerychoon,			
Of al that seten at the borde.			
And thus this goddesse of discorde		1916	
With hir sleight and sotil gynne,			
Sodeynly kam ² fleyng in,	² kam] kan F.		
Deynous of port and eke of syght,			
Threwe the appul anon ryght		1920	and threw it on the feast-table.
Among hem at the table down.			
And whan they hadde in-speccion			
Of the Appul and writyng,			
And conceyvede the menyng:		1924	
Shortly, in conclusion,			
Al was turned vpe so down.			
For al her ioy[e] and gladnesse	¶ Invidia omnia subvertit.		Then all their joy was turned into gloom.
Was turned in-to hevynesse,		1928	
And the plesaunce of eche estate			
³ Was platly tourned to debate, ³	³ —3 om. A.		

<i>Mercury.</i>	“ Both of high and eke of lowe, By the fals[e] sede y-sowe	1932
Hatred made	Of this lady, Dame hatrede, To-rent and owgly in her wede,	<i>nota</i> • <i>id est</i> Invidia nē discordia.
them quarrel; for each wanted the Appℎ;	Which of entent kam so ferre For to sette hem al at werre. For euerych bysy was in dede The ryche appul to possede, To reioysshe yt dide her myght, And gan pretende a tytℎe of ryght, By excellence of ther beaute.	1936 1940
specialy Pallas, Juno and Venus.	And specialy atwixen thre Roos first thys stryfe contagious : Pallas, Juno, and Venus, Who fairest was, and did excelle Of beaute for to bere the belle, And of the Appul, by reson, For to han possessionℎ.	1944 1948
They wran- gled	And eche gan other hyt denye, And gan to holde chaumpartye To resiste and to ¹ wythstonde,	¹ <i>to</i> do F. A.
till Jupiter	Till Iubiter took al on honde, And lyst nat to be rekkeles, To stynte noyse, and make pes, And al rancour for to fyne,	1952
declared it	Fynally gan determyne : That al of oon opinionℎ, With-out[e] contradiccionℎ, Shold[e] stonden at devys	1956
should go by the Indg- ment of Paris.	And Iugymnt of [Dam] Paris, Which sholde, by gret dilligencee, By diffynityf sentence, Yive a doom among these thre, Which that shal, for hir beaute, The Appul wyyme of verray ryghtℎ. And I my self anoone ryghtℎ, As Iubiter commanded me, Ladde hem with me al[e] thre, Whan the sonne shoond ful shene, In-to a wood[e] fressℎ and grene	1960 1964 1968

“ Besyde Troy, which Ida hight,	¶ <i>Ida fuit nomen silue iuxta ciuitatem troianam.</i>	<i>Mercury.</i>
Wonder delitable of syght;	1972	
Wher as Paris, whoo took kepe,		Paris was a herd on Mount Ida,
Lay on the playn and kept[e] shepe;		
For he an Erde was that tyde,		
And Oenonye by hys syde,	¶ <i>Oenonia fuit amasia paradisi.</i>	and Oenone was his paramour.
Hys paramour of tender age,	1977	
Inly fair of hir visage.		
And whan I kam, wher as he lay,		
I ne made noo delay,	1980	
But tolde him by and by the eas		Mercury told him he had to decide
Of the goddesses, how it was,		
As I ha put in remembraunce,		
And lubiteres ordynance,	1984	
As I ha tolde her enery del,		[leaf 229, bk.]
And bad him for to averse him wel,		between the 3 Goddesses.
Vpon this nyw vnkouthen striff		
To give a doom dyffynityff.	1988	
And al[le] thre, stondynge besyde,	¶ <i>Quolibet¹ illarum preposuit pro parte sua.</i>	
Gan ful besyly prevyde,	¹ <i>Quolibet</i>] <i>Quolibet F.</i>	
Eche for hyr part ful dilligent,		
With many myghty Argument,	1992	
Tatteyne to ther entencion,		
By many strong suasion.		
And Iuno first, which is goddesse	<i>nota</i>	Juno promist Paris riches and goods
Of golde, tresour, and rychesse,	1996	
Grauntede him to han plente	¶ <i>Iuno primo incipit pro parte sua.</i>	
Of good with-out[e] skarsete,		
Duryng hys lyf, for no myschefe,		
Yif he graunted hir in chefe	2000	if he'd give her the Apple.
The appul in possession,		
With-oute more delacion,		
And ay in rychesse to habounde.	<i>nota</i>	
And Pallas tho, the secounde,	¶ <i>Pallas proponit.</i>	2004 Minerva promist him knowledge,
Which is lady and maistresse		
Of renoun and of high prowesse,		
Of konnyng also and prudence,		
Of wisdom and of sapience,	2008	wisdom above all other men,
Grauntede him to be most sage		
That ever was in eny age,		

<i>Mercury.</i>	“ And for to shyne most in glorie	
and victory over his foes,	Of conquest and of victorie,	2012
	And al hys enemyes pute down,	
if he'd ad- judge her the Apple.	Yif he, in conclusion,	• <i>Condicion.</i>
	Bothe of equyte and ryght,	
	Gaf hir the appul anon ryght	2016
	With-out[e] more in hir demeyne.	<i>nota</i>
Venus	But Venus, with hir fryr cheyne,	¶ <i>Venus proponit pro parte sua.</i>
	Which hath loue in gouernaunce,	
(who is Goddess of pleasure)	And goddesse is of al plesaunce,	2020
	Of lust, and fleshly appetyte,	
	And of voluptuous delyte,	
[leaf 230]	Wyth hir ¹ bronde to enspire,	¹ hir] his A.
	And folkys for to set a-fire,	2024
	In euery age, yong and olde,	
	T[h]at ther is noon so strong, nor bolde,	
	Nor so vpryght, nor so lame	
	That she kan daunte and make tame,	2028
	Be he ryche or be he wys.	
promist Paris the loveliest living woman,	And she hath graunted to Paris,	
	To han in his possession	
	The fairest lady of renoun	2032
	Of al this worlde, to rekne echon,	
	As fer as men ryde or gon,	
	To han hir knyght to him by bonde,	
	And borne also in grekys londe,	2036
Helen, as	Which that called ys heleyne ;	
	For whom she shal also ordeyne	
	That [Dam] Paris shal in Ioye	
his wife in Troy, if he'd	Bringe hir hoom in-to Troye,	2040
	And the proude grekys dawnte,	
give her the Apple.	Yif he the Appul to hir graunte,	
	And to denye hyt be nat bolde.	
	And whan they had her talys tolde	2044
	To forn her Iuge, Dame Paris,	
	He lyst no lenger take avys,	
	Nouther by wysdam nor prudence,	
Paris gives it her.	But in al hast[e] yaf sentence	2048
	That Venus, lyke as I ha tolde,	<i>nota</i>
	Shal han thappul rounde of golde,	• <i>iudicium paradisi.</i>

“ As she that was the goddesse		
Most excellent in fairnesse.	2052	<i>Mercury.</i>
Thus dempte Paris, this no drede,		
For which look vp and take good hede,		Think, now,
And by counsayl and rede of me,		
Sith thou hauest lyberte,	2056	
Considre wel in thy reson		
Of enerych the condicion :		
Rychesse and tresour of Iuno,		of Iuno's
And how that Pallas eke also	2060	riches,
Ys in vertu most habounde,		[leaf 230, bk.]
And how Venus also ys founde		Minerva's
In love passyng debonayre,		valour, and
And se, how al[le] thre be faire.	2064	Venus's love,
Voyde fauour, and sey[e] ryght,		
Lyke as the semeth in thy syght,		
And thy wittes hool applic,		
To deme lych thy fantasye,	2068	and say
Wher that Paris, to thyn entent,		whether
Gaf a ryghtful Iugement.”		Paris judged

¶ How thauctour reherseth the ansuere¹
which he gaf to Mercurius. ¹ansuere] vsuere F., A.

Whan the god Mercurius	¶ Per istam fallaciam trium deorum clare sig- nificatur quod Iuuenis cum venerit ad annos discretionis sibi potest proponi triplex modus vivendi vel triplex vita scilicet contemplativa activa et voluptuosa de quibus potest eligere illam que sibi magis placuerit sua libera voluntate etc.	
Hadde I-tolde hys tale thus,		
Of every thing, how that hyt stood,		
And I the matere vnderstood,		
I be-helde hem al[le] thre,		
And gan consyder and eke se	¶ Iuuenis autem quia sunt passionum insec- utores eligunt vitam vt voluptuosam et hoc est quod poete volue- runt innuere per iudi- cium parolis secundum veritatem.	I gazed at the
Her behestys by and by,		3 Goddesses,
Of noon avys, but lyght[e]ly, ²	² lyght[e]ly] lytely A.	
And dempte in sothe, as thoughte me,		
That ther was noon, as of beaute,		
Half so fair as was Venus ;		saw that
For which I answerde thus		Venus was
To mercure, in sentence,		twice as
Which is god of eloquence,	2084	lovely as the
Declaringe myn oppinion		other two,
With-oute more dilacion,		
Vaylle or wher yt vaylle nought,		

<i>The Author.</i>	As hyt stake ryght ^t in my thought ^t :	2088
and declared that Paris's Judgment was right ;	That the Iugement of Paris Was even ^d lyke to my devys, Touching thappul, ryche of golde, Lyke to for ⁿ as I ha tolde,	2092
	And that more ryghtful Iugement Myght ^t not be, to myn entent, Nor more egal out of blame ;	
[leaf 231] and that I'd have decided as he did.	" For I wolde ha do the same Of equyte and no fauour, Yif I hadde be arbitroure ; ¹	2096
	For she semys, shortly for to telle, Al the tother ² doth excelle."	¹ arbitroure] artritour A. ² tother] tethier A. 2100
At once Mercury flies off,	And with that word anoone ryght ^t Mereure gan ^d to take hys flyght ^t To the hevene, and that a-non ^d , Bet his winges and is gon ^d ,	2104
	Spake no worde at his partyng, Save he sayde concludyng :	
	" Al this worlde gooth the same trace And stonde ^t in [the] selve case."	2108
and Pallas and Juno follow him.	And after Pallas and Iuno Ben ^d departed bothe two, With-onten any more arest, What party that hem sempte best.	2112
Venus comes to me,	But venus, as I kan ^d devise, Kan ^d to me in curteys wise, Took hir leve, or she wente, And tolde first what she mente.	2116

Venus.

¶ **How Venus, the goddesse, kam to thanke
thauctour of hys goodly Ansuere.**

and thanks me.	" Myn ^d ovne frende," first, <i>quod</i> she, " With al myn ^d hert I thanke the Of the love and frendly-hede That thou hast shewed me in dede, This ylke day, so feythfully, To sustene my party, And conferme hyt, in sentence, In the noble, high presence	2120 2124
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" Of Mercurye, myn allye,		<i>Venus.</i>
Resembling in thy fantasye		
Vnto Paris of Troy[e] toun, ¹	¹ Troy[e] toun] Troy of toun F., troye of tou A.	
Which whilom, in conclusyon,	2128	She says that
The Appul graunted vnto me		
Of Iust reson and equitye ;		
For I was fairest in his syght,		
For which he gaf yt me of ryght,	2132	[leaf 231, bk.]
Thogh Iuno , Pallas of enuye		neither Iuno nor Pallas
Ther ageyn[e]s gan replie ;		
For I dar seyn, in sothfastnesse,		
Y excelle hem in fairenesse,	2136	
For they be nat resemblable		
To my beaute nor ² comparable ;	² nor] nor to F. A.	can be com- pared to her for beauty.
For I dar wel specifye		
For to fynde on my partye,	2140	
Hyt to sustene and that anoon,		
A thousand peple ageyn ther oon,		
For which al folke, as y desserve,		All folk strive to serve her.
Ben euer bysy me to serve.	2144	
For in every maner age,		
Both of lowe and high parage,		
I ha servantis foule and faire.		
Vnmethis ys ther oon contrayre,	2148	
In noon estate, to myn entent ;		
For every wight ys diligent		
Me to beye eve and prime		
And ha be, sith thilke tyme	2152	
That Parys of fre volunte		
Gafe the Appul vn-to me		
Which was broght in by discorde.		
And sith thou art eke of Acorde,	2156	And as I have judgd her the worthiest,
And hast eke demed feythfully		
That I ther-to am most worthy,		
Be ryght sure that certenly		
Thou hast wonn enterly	2160	I have won her love.
My love al hool and that for evere,		
Neuer pleynly to dyssevere,		
And, for rewarde of thy sentence,		
Conquered my benyvolence,	2164	

<i>Venus.</i>	“ Wher-of thou shalt ha gret profyt And in effect as gret delyt, As Paris hadde, in certeyn, What tyme that he wand El[e]yne,	2168
As she gave Paris Helen, the flower of beauty, [leaf 232]	Which was callyd flour and welles That al other dyd excelle, In hir tyme, as of beaute. But truste pleyndly vn-to me Of al that euer y ha the tolde.	2172
so she will give me a woman a thousandfold fairer,	Thou shalt han oon, a thousande folde Fairer than she, to thy plesaunce, To ben of thynd aqueyntaunce, Yif thou tryste, in substaunce, To stonden at mynd ordynaunce. For I haue in my demeyne, Lacyd in my large cheyne,	2176 2180
out of the many thou- sand lovely ones she has in her chain,	God wot many thousand payre Of women, bothe fresh and faire, Without[e] novmbre, to governe, Of which, yf thou kanst discerne, Thou shalt chese, and thou be wyse, The fairest vn-to thy devyse, Fynally, the for to plese, Sette thynd hert[e] best at ese, In al ioye the to assure.	2184 2188
	And her vpon I the ensure At thynd ovne comaundement: Yif thou folowe mynd entent,	2192
to keep in hold,	I shal the holde iust covenant, And conferme also by graunt To yife her the for thy guerdon, To holde in thy possession	2196
and quiet my heart,	Hir that is fairest and mete, To set thin hert[e] in quiete. For thy decert thou maist trust yt, That Pallas, for al hir wit, Nor Iuno vn-to thy fauour, With al hir rychesse and tresour, Ne may to the so moche awayle, As I shal do, with-out[e] faile,	2200 2204

“Yif thou thy purpose nat remewe
My traycs feythfully to sewe.” [leaf 232, bk.]
Venus.

¶ **How thauctour answerd to Venus.**

The Author.

And thus dependent in A were¹ ¹ A were] A where F., awhere A.
I gan lyften vp my chere 2208
And seyde: “o Venus, cheffe goddesses,
Of love lady and maystresse,
For lyf and deth, as yt ys dywe,
I shal folwen and pursywe 2212 I tell Venus
Your pathis pleyndly and doctryne
And from hem nothing² declyne; ² nothing] nas F. A.
For in this worlde ther is no thing
More trewe, as to my levyng, 2216 as nothing is
More credible, nor more stable, she is.
Nor to me more agreable
To leve vpon, as in substaunce;
And ther with al your contenance,³ 2220
So ful of grace and of plesaunce, ³ contenance] contenance F.
With every maner circumstaunce
Conferme, as to my felyng,
That ther is in your menyng 2224
Nat but tronthe, as I assure, ¶ *id est* confido.
Good chaunce, and happy aenture.
But so that yt be non offence
Vn-to your magnificence, 2228
I shal reherse to yow anon,
How hit⁴ fille, nat yore agoon,⁵ ⁴ hit] yit A. ⁵ nat yore agoon] Then I tell
her, how I
fell in love
Of verray hap and sodeyn chaunce,
For [me] to falle in dalyaunce, 2232
As yt cometh to my mynde,
With the cheff princesse of kynde,
Which that called ys nature, with Lady
Nature,
And did also hir bysy cure 2236
Benyng[e]ly me for to preche
And tenforme me and teche,
Chargyng me ful prudently,
That I sholde avysely 2240 [leaf 233]
Be wel war, and euer amonge who chargd
me to
avoid the
wrong read.
The wey eschewe that went wronge,

<i>The Author.</i>	"In no wyse my course to dresse	
And as Nature bade me avoid Sensuality,	Vn-to no pathe of wyfulnesse	2244
	Nor of sensualityte, <small>sensualityte [in the margin, in a late hand.]</small>	
	But forth ryght, as she taughte me,	
	The trewe way, and nat declyne,	
	Whiche ys ryght as any lyne,	2248
	As I hadde of hir conceyved.	
	And lyst that I be nat deceyved,	
I'm resolyd to do so.	I am ful set nat to varye	
	To hir wil to be contrarye,	2252
	In hope ther-by to amende.	
	And for that I am lothe toffende	
	To yowe or hir by displeaunce,	
	I hange as yet in ballaunce."	2256

**¶ Her sheweth thauctour, how venus
repleyed ageyn.**

<i>Venus</i>	"My frend," quod she, "I the ensure,	
says that she and Nature always agree.	How that I and eke nature	
	Be so ful of oon accorde	
	That ther may be no discorde	2260
	Fynally atwene vs two,	
	In no thing, what so we do,	
	For I am guyed by hir reyne,	
Nature is Queen,	And she as lady souereyne,	2264
	And I mynistre hir to serve,	
	Fully her bydding to ob[s]erve,	
	Humble of port and eke of chere,	
Venus her chamber-maid,	Louly as hir chamburere,	2268
	By goddys disposicion	
	Ordeyned, by comyssion,	
	To be next hir, in special,	
	In hir paleys principal.	2272
[leaf 233, bk.]	And thus, by goddys ordynaunce,	
	Vnder natures obeysaunce,	
who obeys her,	I stonde hir lustes to obey,	
	And shal neuer dysobey	2276
	To serven hir[e] to plesaunce.	
	And touching eke our aqueyntaunce,	
	Who that kan the trouth espye,	

The Author.

¶ **H**ow thauctour ansuerd, and yalde him self
holy to the seruise of Venus, *and* be-kam
hir man.

“**M**y lady,” quod I,¹ “and maistresse, ^{1 1} he F. A.
I thanke vnto your high noblesse

I thank
Venus,

For of al that ye ha sayde,

I am ryght wonder wel apayde, 2320

and become
her man.

For which, in what that ever I kan,

With hert and al y am youre man.

Shortly, I may me nat restreyn,

And what that doth me so constreyn, 2324

I kan nat tel hyt in certeyn,

But wel I wote al hool and pleynd:

My heart is
drawn to her.

Myn hert[e], in ful sodeyn wise,

Is drawe al hool to your seruyse, 2328

And myn enclynacion

Is hool in your subieccion.

For, in reyne and eke in shours,

Douteth nat that I am yours; 2332

I pledge her
my faith,

Hath her the feyth of my body,

Nat compelled, but frely,

To contune, for ioye or smert,

Fully acorded in myn hert 2336

to be ruled
by her.

To be rewled by your devis.

For me semeth in myn avis,

Inwardely in my conceyt,

That ther may be no deceyt, 2340

Eugyn, nor fraude, on no syde,

Beseching that ye wol prouyde

To teche me and to concerne,

How that I shal me gouerne 2344

By the statutis of your law,

And what wey[e] I shal draw;

[leaf 234, bk.]

For enere platly, to I deye,

To your wille I shal obeye, 2348

As ferforth as I ha konnyng

To fultille your biddynge,

I am her liege
man.

Fro tyme that I first began

To bekomde your lyge man.” 2352

<i>Venus.</i>	<p>“ By his ayys and his purchace ; For ther kan no man, in no place, Of vnkouth pleyes tel[le] noon But he kan hem enyryhow :</p>	2392
Her son Pleasure knows Harp,	Touche be crafte, and nat be rote, Harpe and lute, fythel and Rote,	
Sonz,	And synge songes of plesaunce,	
Dance,	Maisterly revel and Daunce, Pipe and floyte lustely. And also eke ful konyngly In al the crafte and melody	2396
Music,	Of musyke and of Armony, What tyme that hit shal be do, He ys expert : and eke also At al[le] pleyes delytables :	2400
Dice,	At mereles, dees, and tables He kan pley[en] passyngly ; But best and most specialy	2404
Chess,	At the Chesse he dooth excelle That philomestor, soth to telle, For to make comparyson, Ne was nat lyke him of renouu, That first founde this play notable, With him to play[e] was not able.	2407 2412
and the game of Arith- metie,	And I dar also specefie, The play he kan of Ryghtmathye, Which dulle wittis doth encombre, For thys play stant al by novmbre, And hath al his conclusioun	2417
[lett 235, bk.]	Chefly in <i>proporsions</i> By so sotil ordynaunce, As hyt ys put in remembraunce By thise Philosophurs olde. Also my sone, of whom I tolde,	2420
and can an- swer ladies' questions	Amonge ladyes honourable Is, in soth, ryght acceptable, Lyche to her oppinions, For tassoyle questions,	2424
on the Art of Love.	And demaundes on eny part That longen vn-to lowes art,	2428

• Iste philosophus
secundum quosdam
invenit ludum scac-
corum.

• Rhythmachia est ludus
philosophorum et con-
sistit in arismetria et
proporcionibus nu-
merorum.

• id est Deduit.

“ And solittees many oon),		<i>Venus.</i>
That to ansuere vn to echon		
Is noon), to rekne al[le] thing,	2431	
Save he that hath therto ¹ konnyng ^t ;		¹ that hath therto] that ther to hath A.
For ther ys nought, I dar wel say,		Her 1st son Pleasure knows all about Mirth and Games.
That longeth vnto merthe and play,		
To reherse compendiously,		
But that he kan hyt perfyty.	2436	

¶ Her reherseth Venus to thauctour of hir
other sone callyd Cupido.

“ I haue eke, on the tother syde,		Venus's 2nd son is Cupid,
A sone that callyd is Cypyde,		
Nat lasse of reputacion)		
But passingly of gret renoun ;	2440	
Which, throgh his myghty gouernance,		
Hath al vnder his obeysaunce,		
And in the See, wher he is stallyd,		
He is the god of love callyd.	2444	the God of Love. He is Lord of every creature.
For he lordshyppeth, and hath cure		
Of euery maner creature,		
For rude folkys and eke sage		
He hath bounde in his <i>seruage</i> .	2448	
No man kan no resistence		No one can resist him,
Ageyn his myght, by no diffence,		
For poetis specyfye		
That goddys of her surquedye	2452	not even the Gods.
Purposede of presumption)		
To wrastle with this Champyon),	¶ <i>id est cum cupidine.</i>	[leaf 236]
But he, in A lytel throwe,		
Cast hem to the erthe lowe,	2456	
Vnder daunger kept hem evere ²	² evere] were F. A.	
That they myghte nat dissevere.		
Phebus eke, that was so sage,		He subdued Apollo.
He attamede with his rage,	¶ <i>Amor omnia donat.</i>	2460
Made him throgh his myght alsoo		
In servitude, sorwe, and woo,		
Vnder his yokke to be bounde,		
And yaf to him so large a wounde,	2464	
Mortal and perillouse many folde,		

<i>Venus.</i>	“ With his dreadful arwe of golde, For love of daphne, I dar say, That he was in poynt to dey.	2468
The more Apollo pur- sued Daphne,	For ay the more he gan to prey, The more she dide dysobey To his desire, on every side, He siweth, but she nolde abyde ;	2472
the more she fled from him,	For the more he dyd hys myght, The more she fledde out of hys syght ; But suche pursuyt he gan make That he shulde haue ouertake	2476
till the Gods,	Hyr, that was most faire to se, Tyl Goddys gan to han pite On hir youthe and tendernesse, And on hir excellent fayrenesse,	2480
to preserve her virginity, turne her into a laurel ;	To conserve hir virgynite Tourned hir to a laurer tre, Closed vnder bark and rynde,	
and so Apollo lost her.	For which Phebus, as I fynde, Loste al worldly plesaunce Throgh Cupidys high vengeancee.	2484
Pleasure and Cupid serve Venus, as	“ And thus my sonys booth the twoo, First Deduit and Cupido, Lyke as I haue declared the, Ordeyned ben to serve me,	2488
she serves Nature.	As I serve vnto nature In furthering of myn Auenture.	
[leaf 236, bk.]	¶ <i>Venus dicitur seruire nature quia virtus concupiscibilis inest.</i> So is ther lust and ther plesaunce, By diligent attendaunce, To A-wayte on me every tyde, Bothe Deduit and eke Cupide.	2493 2496
She will tell me where they dwell.	“ And her-vpon I wol the telle In what place that they duelle, That thou mayst ¹ vn-to hem drawe, The gouerne by her lawe ; And ther-vpon do thy peyne To gete frendshippe of thise tweyne. For elles thou ne mayst nat chese, But thow shalt thy tyme lese ; For they hir han in gouernaunce	¹ mayst] must F. 2500 2503 [This line added in the margin.]

"That may to the do best plesaunce.		<i>Venus.</i>
And alder first thou shalt lere,		
Love and Deduit duelle y-fere ;	2508	Love and Pleasure dwell to- gether.
And, trewly, elles yt wer wonder,		
For they kan nat be assonder.		
For trust[e] wel that of reson		
Her bothe conversacion	2512	
Gladly drawe by oo lyne,		
And love of ryght doth Ay enclyne,		
Wher he be, in any place,		
To siwe play and eke solace,	2516	
For love myghte nat endure,		Love could not last with- out Pleasure.
But Deduit dyde hys [busy] cure		
Him to support[e] with gladnesse,		
For he may with noon heuynesse ;	2520	
For which as brethre in eche place		
Eueryche other dooth embrace ;		
That, to conclude at oo worde,		
Deduit serveth and love ys lorde,	2524	
So nyghe borne of oon allye		
That, fynally, her companye		
Ne seuereth nat, but y-fere		
Eche ys to other so entere.	2528	
For Deduit, I warne the,		Pleasure had rather be exiled than part from Cupid.
Hadde lever exilled be		
Than to twynne on any syde		
From presence of Cupide ;	2532	[leaf 237]
For whiche thinge, as hyt ys dywe,		
Be diligent to pursiwe,		
With al thyn hool[e] besynesse,		
Lyne ryght thy cours to dresse	2536	I am there- fore to line my course to the Arbour or Garden of Pleasure and Love.
To thilke ¹ path[e], thus I mene, ¹ thilke] the same A.		
That ledeth to the Erber grene,		
Wher that Deduit ys lorde of ryght,		
To plesse love with al hys myght ;	2540	
For ther they tweyn, of oon assent,		
Soiourne ay with her covent.		

¶ Here Venus disceryveth to thauctour the
gardyne of Deduit.

<i>Venus.</i> <hr/> Pleasure's garden is as beautiful	<p>“This lusty Erber most notable So plesaunt ys and agreable, 2544</p>
as Paradise.	<p>The which, yif trouthe be nat spared, May of beaute be compared, Of lustynesse and of delys, Werreyly to paradys. 2548</p>
Pleasure made it, and daily tends it.	<p>And, as to myn entencion, That heuenly habitacion So excelleth in beaute That hit may nat deserved be, 2552 Nouthur by worde nor by wryting; For to remembre every thing, Of lustynesse and of plesauce It hath so moche suffisaunce, 2556 In dede and nat in apparence, Foundyd by the diligence Of Deduit, which day by day Ful besy is with nyw aray 2560</p>
[leaf 237, bk.]	<p>To conserve hyt, and to Raylle With fresh and lusty apparaylle, To kepe yt, that by violence No man do ther-to offence. 2564 Euer y-lyche fressh of hewe He yt preserveth, new and newe, Ful of suetnesse and of grace.</p>
It is Cupid's playing place,	<p>For hyt ys the playing place 2568 Vn-to the myghty god Cupide, Wher Deduit doth ay provyde For his solace and hys disport, Wher love hath euer most comfort. 2572</p>
where, in play, he spends his life.	<p>For he pleylny of entent Selde doth him self absent, But gladly euer ys ther present. For the chefe of his entent 2576 Ys noght but study, nyght and day, Vnto solace and to play, Therin he haunteth al his lyf.</p>

“ For al debat, kontek, and stryf,	2580	<i>Venus.</i>
Pompe, pride, and surquedye,		In Pleasure's
Malys, rancour, and envye,		Garden is no
Angwyssli, sorowe, and hevynesse,		strife or
Pensyfhede, nor tristesse	2584	sorrow,
May nat ther, for foul nor fair,		
Soiourne ther nor ha repair ;		
For hyt voydeth al distresse,		
That no thing but glad[e]nesse	2588	but only joy.
Abydeth ther, yt is no doute ;		
For al raskayl ys put oute,		
For which this place most entere		
Of glad[e]nesse hath noo pere.	2592	

¶ **The conclusioun of Venus.**

“ And in this lusty, freshe place,		In it dwells
So ful of beaute and of grace,		Pleasure ;
Duelleth Deduit, as made ys mynde,		
In the whiche thou shalt fynde	2596	and in it I
The mayde of most excellence,		shall find the
Which ys, in verray existence,		lovely Maiden
Rote of beaute and womanhede,		
And Merour ¹ eke of goodlyhede.	¹ Merour] Mercur F. mercure A.	2600
Whom that Deduit, by my byddyng,		whom Plea-
Hath the charge of hir keepyn,		sure is keep-
For to my lust I dar wel seyn		ing for me.
He is trewest and best wardeyn ;	2604	[leaf 238]
To whom thou shalt the fast[e] hie		
For to fynde companye.		

“ And first, thy self best to avaunce,		
Thou must geten aqueyntaunce	2608	But I must
Of Deduit and of Cupyde,		
But yet aforw thou must provyde		
For to [do] thy besynesse		
To a-queynte the with ydelnesse,	2612	first know
Necessarie to thy purpose,		Idleness,
For of the gardyn and the close		
She is the chefe porteresse,		the head
Of the entre lady and maistresse.	2616	Portress of
Who that cometh, erly or late,		the Garden.

“That, but thou wylt, thou maist nat erre ;		<i>Venus.</i>
For the crestys enbataylled		In the embattled
That stonde yonde, so high entaylled,	2656	Castle, a mile off,
Shal to the casteH bringe the,		
Wher they duellen alle thre.		dwell Pleasure, Cupid,
Hyt is fro henys but a myle,		Idleness.
Thou shalt be ther in a while,	2660	
Where that love, as I ha tolde,		
Stately holdeth his housholde		
With his meyne in gladnesse.		
“For ther is noon hevynesse	2664	
But Ioy and merthe among hem all		Mirth is ever with them.
With-outen any intervall,		
That, whan thou comest at the gate,		
So fortunat shal be thy fate,	2668	
Thou shalt fynde no diffence		
To make ageyn the resistence ;		
For Idelnesse ys porter,		Idleness will let me in.
And she wol make no Daunger	2672	
To lete the in ¹ wythyn a throwe,		¹ the in] them A.
Yif so be thou bere the lowe.		
For she ys curteys, large, and fre,		[leaf 239]
For to open and yive entre	2676	
To al[le] folkys that be digne,		
Amiable, and eke benigne,		
And kan not make no daunger,		
In counत्याunce nor in cher,	2680	
And she shal performe vp of ryght		
Al that ever I haue behight.		
“For, short[e]ly, I the ensure		
Thou mayst cleyment of nature,	2684	I have a natural right to enter there,
Wel fortunat on every syde,		
In the gardyn to a-byde,		
Euer mor ther to sojourne,		
And ha no cause for to mourne.	2688	
For, sithe tyme thou wer borne,		
Thou were neuer so glad aforne,		
For þou shalt han a priuelege		and join the College of Lovers.
For to be of my college,	2692	
Amonge folkys amercouse		

Venus. "That be professed in myn house,
 After thyn in-clynacion
 To kepe the religion. 2696
 Thinke her-vpon, and varie nought,
 And remembre in thy thought
 Of al that I ha sayede to the,
 For now thou gettest no mor^d of me." 2700

The Author.

¶ **How venus departed, and of the Forest
 wher Dyane mette wyth him.**

Tho Venus, shortly, thus yt stood,
 Departed ys and I abood,
 Lefte al sool fro my maistresse,
 And in al hast[e] gan me dresse 2704
 Toward the gardyn of disport,
 Ther to fynde some comfort
 By the byddying of Venus.
 For, Douteles, I thoughte thus : 2708
 I wolde, for noon erthely thing,
 Do contrary of hir byddying^r
 To wyymen^d every pounde and marke
 That the kyng hath of Denmarke, 2712
 Hir preceptis to dysobeye ;
 Me wer in soothe lever deye,
 Appareeyvyng by hir teching^r
 That nature in every thing 2716
 From hir lesson doth nat varie ;
 And as tho me lyst nat tarye,
 For to make noon areste
 Entrede in-to a gret forest, 2720
 Large as I reherse kan,
 And, sothly, ther my wey[e] gan,
 The whiche, shortly to devyde,
 Streched toward the ryghte syde, 2724
 For other geyn path was ther noon
 By the which I myglite goon.
 And this forest ryght notable
 Was wonder fair and delytable, 2728
 Ful of trees, the which of sight^r
 Massiffe and grete and even vpryght^r

She bids me
 remember
 her words,
 and goes.

I go towards
 Pleasure's
 Garden,

[leaf 239, bk.]
 as I wouldn't
 disobey
 Venus for all
 the King of
 Denmark's
 pounds and
 marks.

I enter a
 forest,

and take the
 right-hand
 path.

I enter a Forest of fadeless Trees & Flowers, & Golden Apples. 73

As any lyne vp to the toppys,		<i>The Author.</i>
As compas rounde the fresshe croppis,	2732	
That yaf good air with gret suetnesse,		
Whos fressh beaute and grenesse		The trees are evergreens,
Ne fade neuer in hoothe ne colde,		
Nouther Sere, nor wexen olde,	2736	
No wynter frost may hem constreyn,		
Thogh hit Snowe, haylle, or reyn.		
The levis be so perdurable,		
Yliche grene, nat chaungeable,	2740	
Of naturel condicion ;		
For ther' may no corrupcion		and never rot.
Dannage nouther crop nor rote,		
Nor the holsom fruytes sote	2744	
Corrupte neuer, nor apayre,		
But glyche fressh and faire		[leaf 210]
Throgh the vertu vegetatyve,	¶ <i>Virtus vegetativa in herbis et arboribus.</i>	
Passyngly restoratyve,	2748	
Holson to norisshe and to restore.		
And ther be treen eke lesse and more,		Some of the trees bear Apples of Gold.
In that vnkouth lusty holde,		
That bere Appuls rounde of golde,	2752	
As whilom in the gardyn was		
Which longed to the strong Athlas,		
And also eke to hercules,		
That was of streng[t]he pereles,	2756	
Rounde, and square, and of gret height,		
The whiche, by his whily sleight,		
Bar away the ryche fruyt,		
Quyke and fre from al pursuyt,	2760	
Fro the horrible fers Dragon.		
He was so sterne a champion,		
That eche man had of him doute.		
And in the londe rounde aboute	2764	The open ground is
Of this forest, in certeyn,		
Tapited al the large pleyne		carpeted with flowers that never fade.
Of herbys and of fresshe flours,		
That fade with no wynter shours,	2768	
But lyche new in eche seson		
Preserved fro corrupcion ;		

The Author.

They be so noble of ther kynde,
Who that preveth, shal hyt fynde. 2772

The forest
is long and
narrow.

This forest was eke wonder longe,
Ryght as lyne and no thing wronge,
Eke wonder streyght, and narwh also,
For which but fewe folkys go 2776
Nor passe througħ for streytnesse,
For drede oonly of werynesse.

¶ **How he sawgh ther Diane the goddesse.**

Whan I had this forest seyn,
Passing of beaute, in certeyn, 2780

[leaf 240, bk.]

As ye to forñ haue herd me telle,
I caste ther no lenger duelle,
For I hadde othre thing adoo,
And I dar afferme also 2784

That my thought was elles-where,
For which I boode no lenger there,
But furth the ryghte wey I took.
And ryght as I cast vp my look, 2788

Under an
ebony-tree I
see a lady,

I sawgh vnder an Eban tre
A lady sytte of high degre,
And y had[de] gret talent
For to knowe in myñ entent,
What she was that sat so there,
And thoghte that I wolde enquere

¶ *Ebenus secundum plinium¹ est arbor preciosissima auro et ebori comparabilis et hanc arborem solebant ethiopes offerre imperatoribus pro tributo et legitur quod Regina Saba dedit talia ligna salamoni et istud lignum conservat mundiciam et ideo est consecrata secundum quosdam.*

¹ plinium] plinium F.

The cause, without more a-doo,
Why that she sat alone soo. 2796

and go to her. And by the ryghtest wey anoon,
Towarde hir I gan to goon,

And hir presence dyde atteyn,
And certys, yif I shal nat feyn, 2800

I dar afferme with-out[e] fage :
Of body, shappe, and of visage,
Of plesaunce, and of symplesse,
And by al other lyklynesse, 2804

No fairer was
ever born,

Ther was no fairer borne a-lyve,
Who so euer ageyn hyt stryve,

or more
gracious.

Ther was noon erthely creature
More perfyte, as by nature, 2808

More plesaunt, ¹ nor more gracious,	¹ plesaunt] plesaunce A.	<i>The Author.</i>
Hyr clothing ¹ ryche and precious,		Her clothing is rich,
That I ha no konnyng dywe		
To declare the walywe	2812	
So ryche of stonys and tresour.		
But as touching the colour,		
Hyt excelled, I dar expresse,		
Al erthely thing in w[h]itenesse,	2816	and dazzling- ly white.
That outerly, and thus I mene,		
That I myghte nat sustene		[leaf 241]
Myn eyen clerely to vnfolde,		
Ther-vpon for to beholde,	2820	
That, yif trouthe be nat spared,		
Ther may no w[h]itenesse be compared		
To that w[h]itenesse, I dar telle,		
For al w[h]itenesse yt dyd excelle,	2824	
The cloth in whiche she was lacyd,		Her kirtle is tight-laced.
In a kyrtel streyt enbracyd,		
That ther was no thing to blame.		
A-boue A mantel of the same,	2828	Her mantle open in front ;
Open to forw, of good entaylle,		
The whiche also, this no faylle,		
Closed hir body nat in veyn		
That of hir shap was no thing seyn. ²	² seyn] sene A.	2832
The whiche mantel also shoond		
Clerer than any maner stoon,		
Of which the forour was more fyn		finely fuvl,
Than menyver outhir ermyñ,	2836	
Wympled but in symple guyse,		
Yet nener the lesse to devyse,		
Who consydréd euerydeH,		
Hyt bekan hir wonder well.	2840	and becomes her well.
And by sygnes dyde seme,		
As ferforth as I koude deme,		
Be lyklyhede and of reson,		
She was of somme religion.	2844	
Vpon hir hed of gold a crowne,		On her head is a crown of gold.
The whiche dyde envirovne		
Hyr wymples whyt ³ more to delyte,	³ whyt] whyt F.	
Ful of grete pereles whyte :	2848	

<i>The Author.</i>	Rycher no man ^h koude knowe.	
Diana has an ivory bow and arrows,	And in hir hande she had a bowe	
	Of white yvere, pulshed clene,	
	And arwes, forged sharp ^e and kene,	2852
	Of yvere eke, for hir emprise,	
[leaf 211, bk.]	Made in the most[e] crafty wyse	
to shoot wild beasts.	At wylde bestis for to shete,	
	Wher so that she doth hem mete,	2856
	Whan ^h she seeth hem to savage,	
	Hygh of gres, or to Ramage.	
	And, specialy, she hath solace	
	With hir arwes for to chace,	2860
	With alle hir hool[e] bysynesse,	<i>Nota</i>
	For to shete at ydelnesse,	
	To avoyde hir oute of hyr Forest,	
	Ther ⁱⁿ to make noon ^h arest ;	2864
	For of entent, with al hir myght ^t ,	
She hunts both day and night.	She chaceth hir, both day and nyght ^t ,	
	For that ys hooly hir delyte ;	
	She hath hir in so gret despite,	2868
	And hateth, shortly, no thing ¹ more.	¹ shortly no thing] nothinge shortly A.
	For by the holtys gray and hore	
	And by the dalys depe and lowe	
	To hunten hir she bereth a bowe	2872
	Most specialy, as ye shal here.	
	And whan ^h I gan ^h to negh hir nere,	
I salute and greet her.	I gan Saluen ^h and enelyne	
	To that lady most devyne,	2876
	And seyde : "honour and reuerence	
	Be vnto your excellence !"	

Diana.¶ **How Diane ansuerde.**

	" My sone," quod she, "good auenture	
	Be vnto the and ryght ^t good ewre,	2880
	Myn ^h honour safe, and my renoun,	
	For I ne ought, of Iust reson ^h ,	
	Nat the salue nor taken ^h hede	
	To shew[e] the no frendelyhede ;	2884
She says I'm not worthy of her notice.	For I the telle outerly :	
	Thou art ther-to no thing worthy."	

¶ **How thauctour ansuerde.**

The Author.

Whan I herd that goodly faire,		
Benigne, and ryghte debonayre,	2888	
Seyn so to me withouth[e] more,		[leaf 212]
I was a-basshed wonder sore,		Diana's re- buke abashes me.
Syth I dempte, as in my thought,		
Pleyonly that she knyw me nought,	2892	
Musyng, what hyt myghte be		
That she so straungely spake to me,		
Which neuer aform, in no place,		
I hadde doon no trespace	2896	
Ageyn[e]s hir, by my wetyng,		
Nor hir offended in no thing.		
And thus I stood al in a rage		
With look east fix in hir visage,	2900	I look at her,
Wavering as in a were,		
And parceyved by hir chere		
That she, so as I koude gesse,		
Bare to me somme hevynesse,	2904	
Til at the last[e] out I brake,		
And evene thus to hir I spake :		and tell her
"Madame," quod y, "with al my myght		
I wolde your honour and your ryght	2908	
Were safe in al[le] maner wyse,		
As your selfe kan best devyse,		
For so wyssly god me amende,		I wouldn't wrong or offend her,
To doon yow wrong or to offende	2912	
Ys my wylle high nor lowe.		
But for desire ¹ I ha to knowe,		¹ for desire] for to desire F. for to desyre A.
What that ye ben, thus her syttyng,		but only want to know who she is,
Is the cause of my komyng,	2916	
Ful humb[e]ly, without offence,		
Requering with al reuerence,		
As I dar without[e] blame,		
To reherse me your name ;	2920	
And eke the cause, why that ye		and why she's displeasd with me.
Ben displeasd so wyth me ;		
And fynaly (cause) of your grevaunce ;		
For I ha no remembraunce,	2924	

The Author. " Sith the tyme that I was borne,
 That euere I saugh yow her to forne.
 Yet neuere-theles, as hyt ys skylle,
 I am in purpose and ful wille 2928
 Holy to amende in hert and thought,
 Yif any thing I ha mys wrought,
 To ouer more to my konnyng,
 As I best kan, in any thing 2932
 That myghte plesse your highnesse,
 I wolde do my besynesse
 Yow to quemen and to plesse,
 And your trouble to apese." 2936

and will try
 to please her.

Diana.

¶ **Diane.**

" In good feyth, my childe," quod she,
 " As now hyt longeth nat to the,
 Thow art in party out of loynt,
 But yif thou stood in swiche poynt, 2940
 And wer as now so fortunat,
 So clere and hool in thyng estat,
 And acceptable also to me
 Of my counsaile for to be, 2944
 Yt wer wel bet vn-to thy prowre,
 I dar wel seyn, than yt is nowre.
 For, pleynty, thin entencion,
 Wil, and inelynacion, 2948
 I dar afferme, and knowe hyt wel,
 Ymagynacion, and echedel,
 Hyt ys no drede, thou art so in,
 They hangen by another pynd; 2952
 But for al that me lyst nat lye,
 I shal shortly specefye,
 What that I am, and nat faylle;
 Al be I lese my travaylle 2956
 The to enfourmen or to preche,
 Yet at the lest I shal the teche,
 That thou mayst haue yt bet in mynde,
 And eke of hap that thou maist fynde 2960
 The verray trouth, and taken hede
 For to repent, or thow be dede,

She says I'm
 out of joint.

"Twould be
 better if I
 were of her
 counsel.

She will tell
 me who she
 is,

that I may
 find Truth,
 and repent.

"The wrong and errour thou art yune,
And ryght' anoon I wol begynne. 2964 [leaf 213]
Diana.

¶ **Her Diane declareth her entencion.**

"Myn owne frend, in soth," quod she, She says her

"Folkys whiche that knowe me,

Bothe here and be-yonde se,

Throgh the worlde in ech contre, 2968

Thys no les, bothe oon and alle, *nota*

Dyane of custom they me calle,

Which, as poetys specyfye,

Am goddesse of venerye name is
Diana.

And of Bestis¹ eke savage; 2972 She is the
Goddess of
Hunting,

¹ Bestis] best A.

Touchynge also my lynage,

Iovis doghtre by dyscent,

Most myghty in the firmament, daughter of
Jupiter,

Whiche throgh his pover eterne 2976

Hevene and erthe doth gouverne

Of hys hygh Magnificence.

nota

And Phebus eke, god of prudence, ¶ *Diana est soror Phebi.* sister of
Apollo,

My brother is sothely in dede; 2981

And as touching my kynrede,

That oughte y-nogh to the suffyse,

But myn office, and my fraunchise, 2984

Fredam, and Iurisdiccion,

Which I haue by commyssion

By the goddys to me committed,

Which, in soth, may nat be flytted, 2988

For alle the court celestial

Han made me lady princepal

And goddesse of venerye,

Wode and Forest for to guye, 2992

Of chace also and of huntynge. ruler of
woods and
forests.

And for this skylle, in my walkyng,

As she that hath most maistry,

I bere thys bowe of yvory, 2996

For my play and for solace,

Wylde bestis for to chace.

This my crafte, in soth[e]nesse,

To eschewen ydelnesse,

¶ *Ad fugandum ocium.* 3000

[leaf 243, bk.]
Hunting is
her crafte, to
avoid idleness.

<u>Diana.</u>	"Which is to me most noyouse, Loth-som, and most odyouse,	
To shun idleness,	Whom to avoyde, in special, I ha my duellyng principal And myn habitacion,	3004
Diana roams the forest	To walke and romen vp and down, In the forest most notable, Of beaute incomparable,	3008
to have her sport.	Chefe close vnto my resort, Therin to haue my dysport, Wher I may lyve in Ioye and play, In fraunchise from al affray,	3012
But she's out of joint in one point.	Perpetuelly in gladnesse, Without envyouus heynesse, Except, surely, that in oo poynt I stond in partye out of Ioynt, Which troubleth me with swich distresse I may nat lyven in gladnesse."	3016

The Author.¶ **The auctour.**

	" M adame," quod I, ¹ "I yow besech	¹ I] he F. A.
	Goodly that ye wil me tech,	3020
I ask her what that is.	What poynt is that, and me to lere, And humb[e]ly I shal yow here."	

Diana.¶ **How Diane reprieved hys purpose and
compleyned vpon Venus.**

She says that of old she was full of mirth.	" I was wont whilom," quod she, "Yn tyme of olde antiquyte,	3024
	In ioy and myrthe to habounde, Glad of hert and ful Iocunde, And had gret prosperyte, Worshipped eke of ech degre	3028
and every one honoured her.	And welcome in every place, Most accepted vnto grace Of al goddesses ² high and lowe,	
[leaf 244]	Whan they weren echon arowe ; ² goddesses] goddesse A.	3032
	For tho had every wight plesaunce Of me to taken aqueyntaunce, Frend-shippe, and benevolence,	

¶ Castitas quondam fuit
magne reputacionis
ab omnibus accepta et
honorata.

" And wer wel payed of my presence ;	3036	<i>Diana.</i>
And with high and lough degrees		
I was with-holden), and, of Fees,		
Eche man redy me to serve,	3039	
Only my grace to ¹ dysserve,		¹ grace to] grace and to F., grace and A.
Bothe at borde and eke at table ;		
For thise folkes honourable,		Folk of hon-
Grete plente, both nyght ^t and day,		our come to
Kam to this forest for to play,	3044	the forest to
Of entent with me to abyde,		stay with
Gret novmbre vpon euery syde ;		me ;
But now I see her purpose chaunge,		but now they
And how that folke ar wexe straunge ;	3048	
For euery wyght ^t in his degre		
Fleeth and draweth now fro me,		all keep away.
And maketh sothly no pursuit,		
For which, withouten) al refuit,	3052	
I stonde allone desolat,		I am left
As she that is disconsolat		alone,
Of al ioye and al comfort,		
So ful I am of discomfort,	3056	
With sodeyn) newe oppression),		
And of no reputacion),		and am of no
Fro day to day most ful of moone,		account.
Solytarye, and allone,	3060	
As a woman) in gret wer,		
Which in thys forest that ys her		
Abyde without companye.		
And cause of al, as y espye,	3064	And the sole
That I am left allone thus,		cause of this
Is myn enmy, Dame Venus,		is Venus,
That regneth with hir companye,		
And pleynly hath the regalye	3068	
Throgh the worlde on) euery syde,		[leaf 244, bk.]
So pompose and so ful of pride		
That hir domynacion)		who rules
Ys nowe in euery region),	3072	everywhere.
For in delys she so haboundeth		
That many folkys she confoundeth		
With lustys that she dooth present,		

<i>Diana.</i>	“ For which with al ther hool intent They folwen hir, and me forsake, For which I may my compleynt make	3076
Venus reigns.	That she regneth in hir estat,	
Diana is desolate.	And I stonde al desolat, Muet as hyt wer a stoond. And this myschef of yore agoon,	3080
The mischief began, when Jupiter de-throned Saturn.	As cause first of my mournyng, Be-gan, whan Iubiter was kyng By violent oppression, Whan he caste hys Fader douz, Satourne fro his Royal see, And made him also for to flee That he durst[e] nat abyde In hys kyndham on no syde ; For he was courbed, gray, and olde.	3084
In Saturn's golden time, was plenty.	The worlde whos tyme was of golde— Ther was swich plente, in sothnesse, Bothe of tressor and of rychesse ; But al is turned vp so douz, For the dominacion	3091 3096
Now Jupiter	Iubiter, on se and londe, Hath sesed now in-to hys honde.	
has made silver equal to gold.	For siluer now, that first was golde, Of as high pris ys bought and solde Both ¹ at market and at Feyre, And thus ech thing doth appeyre, ² Syth Satourne with his siluer berde Of Iubiter was made afferde. And syth hys exil was purchasyd,	3100 3104
{leaf 215} Virtue is defaced.	Al vertu hath be dyffasid ; For with Satourne, and that is routhe, Ryghtwissnesse, honour, and trouthe, Good feyth, and al honeste,	3108
Purity is banisht.	Clennesse eke, and chastite Exiled wern, shortly to tell, With vs no lenger for to duell, As hyt had be for the nonys, With him they fledden al attones, That now alas, this the fyn,	3112

* *Tempore saturni
seculu fuerat
auru.*

¹ Both] But F. A.

² appeyre] appeare A.

<i>Diana.</i>	" In whos tyme, y ¹ dar avaunte,	¶ <i>Ista sunt verba Diane in commendacionem castitatis.</i>	
In King Arthur's time, Diana had many friends,	I had of frendes gret plente,	¹ y] Diana y F. A.	
	Wel willed for to serve me,		
	And to honoure my partye,		
	And diligent, for to applie		3160
	Hooly her wittes in ech place,		
	To perseuer in my grace		
	And to ben) of myn) allye ;		3163
to Venus's envy.	Wher-of Venus had envye,	¶ <i>Nota quod Venus semper invidet castitati.</i>	
	Whan) she sawgh and knyw certeyn		
	That she was had but in ² (disleyn) ;	² but in] in but F. A.	
Then love was pure,	For love was tho so pure and fre,		
	Grounded on) al honeste		3168
	Withoute engyn of fals werkyng		
	Or any spot of evel menyng,		
and knights	Which gaf to knyghtes hardynesse,		3172
	And amended her noblesse,		
virtuous.	And made hem to be vertuons,		
	And, as the story telleth vs,		
	Which the trouthe lyst nat feyne,		
Knights of Britain and K. Arthur	How the knyghtes of Breteyne,		3176
	Most renomyd and most notable,		
	With Arthour of the rounde table,		
[leaf 246]	The myghty famous werriours,		
lovd only for honour,	Lovede the dayes paramours,		3180
	Gentilwymmen of high degre,		
	Nat but for trouthe and honeste,		
	And hem self to magnifye		
	Put her lyf in Iupartye		3184
and riskt their lives to please their ladies,	In many vnkouth straunge place,		
	For to stonde more in grace		
	Of ladyes, for ther high emprise.		
	And al they mente in honest wyse,		3188
	Vnleful lust was set a-syde.		
	³ Women) thazne koude abyde, ³	^{3—3} repeated in A.	
who lovd them	And loveden hem as wel ageyn		
	Of feythful hert[e] hool and pley)n,		3192
	Vnder the yok of honeste,		
chastely.	In clemnesse and chastite,		
	So hool that Venus, the goddesse,		

“ Haddle tho noon Interesse.	3196	<i>Diana.</i>
That wer so feythful and so stable		
To knyghtis that wer honourable,		
Chose out for her ovne stoor		In Arthur's
To love hem best for euer moor ;	3200	days, ladies
Wher so as her sort was set,		chose their
The knot never was vnknet.		lovers
Their choys was nat for lustynesse,		
But for trouth and Worthynesse,	3204	for truth
Nor for no transitorie chaunce		and worth.
Nor, shortly, for no fals plesaunce,		
How ofte that they wer requered ;		
Of my scole they wer so lered	3208	Diana taught
To love hem that wer preved best,		them so ;
And in armys worthyest,		
Many sithe and nat oonys,		
That wer chose out for the nonys	3212	
In high prowesse hem self to avaunce		
Throgh her long contynywaunce.		
That tyme was my name raysed,		and then was
And loue worthy to be preysed.	3216	honourd,
Wher so Venus wer lef or loth,		[leaf 246, bk.]
They gaf no fors, thogh she wer wroth,		Venus
Be-cause oonly she was put vnder.		thought no-
But certes now it ys no wonder,	3220	thing of.
Thogh I compleyn and sighe ofte,		
Syth I am douz and she alofte		
And is enhannced newe ageyn,		Venus is up,
And my partye is but in veyn,	3224	Diana down.
So sengle that I stonde in doute ;		
For Venus hath so gret a route		
Ageyn[<i>e</i>]s me on hir partye		
That, to holde chaunpartye	3228	
Ageyn[<i>e</i>]s hyr, I am nat strong ;		
For love, allas, and that is wrong,		
Hath now no lust nor appetyte		
But in thinges for delyte.	3232	
Thus by constreynt of hir lawe		
Venus al the world doth drawe,		Venus draws
For eche empire and region		all the world.

¶ Sunt verba Diane.

<i>Diana.</i>	“ Is now in hir subieccion),	3236
	For she with strong and myghty honde	
	Regneth now in every londe,	
	And eche man foloweth hir in sothe,	
	Honour and worshippe to hir dothe.	3240
Not only do men follow Venus, but all the Gods do too.	Nat oonly men in generall	
	But al the goddis celestiaH,	
	Gret and smal, hir lust obey,	
	For ther is noon that dar with-sey	3244
	To serven hir with grete delyte,	
	As hyt wer doon in my despite	
	And in contempt of my renown.	
	Maydens of my relygion),	3248
	Ladyes of high and low degre,	
	Which sholde of ryght stonden with me,	
	Ben tourned shortely fro my lore,	
	And therof ne wil no more,	3252
	But of Freel condicion	
[leaf 247]	And wyifuH dissolucion	[This line in the margin.]
	Davnee on hir ryng ful nygh echon ;	
Jupiter	For Iubiter ful many oon	3256
	Ravysshed hath of force and myght	
	By fals outrage ageyn al ryght :	
ravisht Europa	He took Europe vn-to his stoor,	¶ Europa fuit filia regis agenoræ rapta per Iovem.
	The Doghter of kynge Agenor ;	
	And in Ouide as hyt is tolde,	3261
	He ravissede in a clode of golde	¶ Rapuit etiam Danaen per Iubrem aureum.
and Danae.	Danne, as bookes lyst expresse,	
	For hir excellent fairenesse.	3264
	And my brother eke Phebus	
Apollo at- tempted Daphne.	Stood vnder daunger of Venus	
	For daphne aforne, as hyt is tolde.	3267
All the Gods	And alle the goddys yonge and olde ¹	¹ olde] yolde F. A.
	And in this worlde nygh every man,	
	As ferforth as I reken kan,	
	Ben everychon of oon accorde	
	With me to stonden at discorde,	3272
	And my servise hool forsake,	
	Of assent they hand hem take	
serve Venus.	To the servise of Venus.	

" I se ryght wel that it is thus, The sleightis eke I ha conceyved, How the world hath hem deceyved With fals delytys temporal. And thou thy self, in special, Art oon of hem become of late ; The tyme I know and [eke] the date, Thyn ^d errour so I haue espyed, How thou art of new allyed, Vnder hir yokke y-bonde the, Which may nat lyghtly broke be ; For by othe and assuraunce Thou art knet, by alygiavnee. To hir seruise throgh thy rage, And ther-vpon do thynd homage, And thus become hir man at al To holde of ¹ hir in special. I know the maner euerydel, And haue espyed eke ful wel, How of slyper conscience Thow yaf a doon ⁿ and A sentence To hastely of wronge entent, To conferme the Iugement ^t Whilon ^d yoven of Paris, And took ther-on but short avys, Touching the appul marvelous Which he graunted to Venus, Seydyst, withi-out[e] more abood, That his Iugement ^t was good, Al be that hasty Iugement Was neuer good to mynd entent."	3276 3280 3284 3288 3292 3296 3300 3304	<i>Diana.</i> Venus has deceivd all with earthly pleasures. I too, the poet, says Diana, an under Venus's yoke, [leaf 247, bk.] and have be- come her man ; . for I've con- firm'd the Judgment of Paris.
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¶ **The auctour.**

" Madame," quod I, " it is certeyn ; I dempt[e] pleynly as ye seyn. And yet me semeth in my syght ^t That his Iugement was ryght ^t ; For errour noon ^d , to my semyng, Was noon ^d founde in his demyng, And yet, in myn ^d oppinion,	3308 3312	<i>The Author.</i> I confess that I still think Paris right.
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The Author. "I conferme yt of reson."

Diana

¶ **How Diane ansuerd blamyng Venus.**

tells me that
my verdict
was thought-
less,

"My faire frende, in soth[e]nesse,
Thou gaf thy doom of wilfulnesse, 3316

Ouer lyghtly, and al in hast ;

Thy sentence was soone past,

And hasty domys ever among

Ben oft[e] sithe meynt with wrong, 3320

And who that haueth noon insight

Demeth alday ageyn ryght :

And so destow, I dar afferme,

And notably hyt conferme ; 3324

and that I
chose the
worst of the
3 Goddesses.
[leaf 218]

For thou took, yt is no doute,

The worst of al the hool[e] route,

And yaf thy Ingement by graunte

To the lest[e] suffisaunte 3328

Of al[le] thre, so she¹ the blent, <sup>¹ Venus is added above the line
in F., to explain 'she.'</sup>

Whetof, in sooth, thou shalt repent ;

For thou shalt knowen in certeyn,

How that of the tother tweyn 3332

Kometh worshippe and noblesse :

For Juno
gives her
servants
much gold ;

For **Iuno**, lady of rychesse,

Granteth tresour and gold also

Fulsomly to alle tho 3336

That drawn vn-to hir serwise,

Maketh hem ryche in sondry wise

Of worldly goodys and dispence ;

and Pallas
makes hers
prudent ;

And Pallas, goddess of science, 3340

Causeth folke to be prudent

And in worshippe excellent,

Whiche ar two thinges ful notable

And in this worlde ryght profitable 3344

And passyngly of gret renoun.

while Venus

But Venus, in conclusion,

By in-fluence of hir mevyng,

gives hers
nothing but

Yiveth to man no maner thing 3348

Of profyt that may awaylle.

For she of custom doth assaylle

fleshly lust.

With gret plente of fleshly lust.

“ In which ther is but lytel trust ;	3352	<i>Diana.</i>
For al hir gyftes ar gynnynng		All Venus's gitts lead to grief.
Of myschef, sorowe, and wepyng,		
Of compleynt and mysaventure,		
Impertable to endure,	3356	
Whos lustys be so deceyvable,		
So vnure and variable,		
Farsed ful of sorwe and dool,		
That he may be cleppyd ¹ a fool	¹ cleppyd] called A.	3360
That trusteth on hem any tyme,		He is a fool who trusts them.
Outher at even or at prime.		
For the fyn of hir swetnesse		[leaf 248, bk.]
Concludeth ay ² with bitternesse,	² concludeth ay] conclude thai F. A.	3365
And wyth myschef dooth manace,		
Thogh she be soote att prime face,		
The sugre of hir drynkes aH		
At ³ the ende ys meynt with gaH :	³ At] That F. A.	3368
Experience shal the lere.		The sugar of her drinks turns to gall.
She may be lykned to chymere,	[¶] Vnde valerius ad Rufinum : chimeram nescis esse quam petis / sed etiam scire de- voves quod triforme illud monstrum insignis venus- tetur capite leonis / olentis maculetur ventre capri virulente arnetur cauda vipere.	She is like the beast Chimera,
Whiche ys a best[e] Monstruous,		
Ryght [¶] wonderful and mervelous,		
Hedyd as a stronge lyon,		
And even lyth a scorpion ;		
Hyr tayl ys werray serpentyne,		
And hir bely eke Capryne,	3376	with a ser- pent's tail, and a goat's belly, full of lust.
This ys to seyn, whan she is hoot,		
Rammysh taraged as a goot :		
So stronge and vnkouthe of nature		
Is hir mervelous figure	3380	
That swich a best[e] now a-lyve		
Is no man that kan deseryve.		
And swich on ⁴ pleyuly is Venus,	[¶] Nota quomodo Diana dea castitatis describit vene- rem deam voluptatis.	3388
That foolis kan deceyven thus,	⁴ on] wone A.	
Whos name for to specifye		
Aftir ethymologie,		
Venus, by exposicion),		Venus's name means 'venom.'
Is seyde of venym and poysovne ;		
And of venym, this the fame,		
Venus pleyuly took her name.		She poisons all who serve her.
For she venemyth many wyse		

<i>Dauid.</i>	“ Al that doon to hir <i>servise</i> ,	3392
	This her guerdon day and nyght.	
	For she skorneth every wyght,	
	Swiche as she dooth governe ;	
When folk come to Venus's tavern, she gives 'em delicious drinks.	And whan they come to hir taverne,	3396
	She <i>serveth</i> hem first, of entent,	
	With ypocras and with piment,	
	Ryght soote and ryght delycious	
	To folkys that ben amorous ;	3400
	But hir confeccion ^u [e]s alle	
[leaf 249]	With aloes and bitter galle	
But they're mixt with aloes and gall,	Ben ymaked and y-tempryd,	
	That make a man gretly distemprið.	3404
	They be so venymous at al,	
	So to be drad and so mortal,	
	Above y-cured with suetnesse	
	That no man the treson ^u gesse ;	3408
	Hyt is so dredful and pervers,	
	So perillouse sothly and dyvers,	
and cause death.	Causing so gret mortalyte	
	That <i>non</i> may recuryd be	3412
	Ageyn ^u [e]s deth, by noon obstacle,	
	By therbe, stoon, nor [by] triacle ;	
	So ferful is that maladye,	
Flight is the only remedy.	Save flyght ther is no remedye,	3416
	As seyn clerkes that be sage ;	
	For this mortal beverage	
	So noyous ys and so doutable,	
	First soot and after deceyvable.	3420
Such was Circes's drink which turnd Ulysses's folk	This the beverage of Circes, ▪ Circes fuit maxima incubatrix.	
	With which the folke of Vlixes,	
	As Auctour ^u [e]s lyst expresse,	
	Ytoured wer ^u [e]n to lyknesse	3424
	Of bestys and, maked bestial,	
	Lost hir reson natural.	
	Thynke wel theron, this was the fyn,	
into asses, swine, foxes,	<i>Somme</i> wer asses, <i>somme</i> swyn,	3428
	To foxes fals and engynovs,	
wolves,	And to wolves ravynouse,	
	And yet wel wors peraventure.	

“ For thys the drynk, I the ensure,	3432	<i>Diana.</i>
Most yny soote, eler, and fyn,		Circes's drink
And in tast fressher than wynd,		
But in werkyng dedely felle,		
Which the mynystres of babel	3436	
Maden falsly of envye,		
And gaf hyt to kyng Sedechye,		was given to Zedekiah,
Wher-thorgh he had A laxatyf		[leaf 243, bk.]
That he shortly lost hys lyf,	3440	and kild him,
Ageyn[e]s which ther was no bote ;		
But first he founde hyt wonder sote,		
Tyl aftir-warde he hath perceved,		
How fals[e]ly he was deceyved :	3444	
Of the Drynke he dyd attame,		
Deyede anoon for verray shame.		
And yet the pyment of Venus		Venus's is worse,
Is wors and more malycious,	3448	
With which so moche folke ar blent.		
And ther-of drinketh ¹ the covent		¹ ther of drinketh] drinketh ther of A.
Professid in hir Relygion		
Throgh fraude and fals decepcion.	3452	
And so shalt thou deceyved be,		
Ther is noon help[e] but to fle		My only chance is to flee from her,
With al thy myght and al thy peyne,		
And from hir Daunger the restreyne ;	3456	
Noon other helpe ys in the case		
But for to fley ^a a ryght gret pase.”		

¶ **How the auctour ansuerde.**

“ Madame,” quod I, ² “ I kan nat se,	² I] he F. A.	<i>The Author.</i>
Wher any perel sholde be.	3460	I say I don't see it,
I wold[e] knowe and apperceyve,		
How she myghte me deceyve,		
For I kan no deceyt espye,		
For, pleynly, to my fantasye	3464	
She is benigne, curteys, and fre,		as Venus was kind to me.
And shewed hir goodly vn-to me,		
And with al bounte doth habounde ;		
For I ha preved and y-founde	3468	
Fredam in hir and gentillesse,		

<i>The Author.</i>	“ And is also my cheffe goddessse, [This line added in the margin.] Whom I shal serve in colde and hete ;	
As I've vowd to serve Venus,	She hath me made by-hiestys grete That, yif I may hem ful achieve, Ther is no thing shal me greve Nor happe amysse to myn ^d entent,	3472
[leaf 250]	For which, with ful awysement And without[e] doublenesse, For sorwe, myschef, or gladnesse,	3476
I'll not leave her.	This a-vowe to hir y make : I wil hir <i>serve</i> nat for-sake.”	3480

<i>Diana</i>	¶ How Diane shewed [and] declarede him the <i>pereills</i> of Venus.	
tells me	“ My faire frende, yif thou lyst lere, Somwhat of Venus thou shalt here. For god so wisly give me blysse, And the also, so iustly wisse, And give the grace be good avys To be so prudent and so wis, Of entent thou maist declyne Fer away from hir doctryne, For yif thou knywe the damage, The grete pereill, and the rage, And the myschef thou art yme, I wot ryght wel, thou woldest twy ^{ne} And fle from hir in every part, As doth an hare the lyppart. For thou hast noon experience Of hir large consciencee, Nor of the grete aduersyte Which lykly is to come to the, And of the grete high myschaunce, But thou in hast ha repentancee ; For shortly elles, this no nay, Thow shalt curse thilke day, Wepe and be-waylle many wyse That euer thou kam in hir seruise, Or hir <i>presence</i> dist atteyne, And I my self also compleyne,	3484 3488 3492 3496 3500 3504
that I'm in great danger,		
and that, un- less I repent,		
I shall curse the day I ever saw Venus.		

" Whan I considre of reson,		<i>Diana.</i>
How thy disposicion	3508	
Ordeyned had the table		
By lyklyhede of high degre		
And of estate ful worshipable.		
But gery Venus, euer vnstable,	3512	[leaf 250, bk.]
Hath with hir perilouse face double		
Put the abak in ful gret trouble,		So great is my danger from Venus,—
That I kan nat by-thynk[e] me,	3516	
How hyt may remedyed be,		
The tescape out of hir lace.		
For, fynaly, thus stant the cace :		
Geynd is ther noon teschew[e] blame,		
But oonly detli or elles shame.	3520	

**¶ Her^d declareth Diane the pereils
by example.**

" In good feyth, I dar assure,		
Thou stondest in wors aventure ¹	¹ aventure] aventurne F.	
And more perilouse condicion		
Than whilon dyde Duke Iason,	3524	worse than Jason's, when he went to win the Fleece of Gold,—
In-to Colehos whan he went		
Ther to conquere of entent,		
In-to that Ile famous and olde,		
The Rand that bar the flees of golde,	3528	
And passede the grete see.		
Thow standest in more pereil than ¹ he,	¹ than] that F.	
Which hast, as I kan denyse,		
Take on the so gret emprise	3532	
To entre the gardyn of pleyng ^t ,		that, if I enter the Garden of Pleasure,
Wher Deduit hath his duellyng ^t		
And his Brother by his syde,		
Which that callyd is Cupide,	3536	
Ther to pley hem and solace,		
In that freshe lusty place,		
They with many another mo,		
And thy self art oon of tho	3540	I shall go to my confu- sion.
Of new to thy confusyon,		
That, as I seyde, Duk Iason,		
Which was so hardy and so bolde,		

<i>Diana.</i>	" Whan he waned the flees of golde,	3544
The Golden Fleece was	That was kept by the high prudence And by the gret[e] diligence Of myghty Mars, the god of Werre,	
[leaf 251]	The which ys spoken of so ferre From est in-to the ooccydent,	3548
kept by big Bulls, snort- ing flame,	And was kept by enchauntement With huge boolyys of metal, With flayme dredful and mortal,	3552
which burnt every one,	Which yssed out at nasse and mouthe, Spredying abroad[e] west and southe, Brent[en] al that kanð be-syde :	
	Ther koude no man hym provyde To save him that he was brent.	3556
and by a gret Serpent.	Ther was also a gret serpent, Passing cruel and horrible, That hyt sempte an Impossible,	3560
But my danger / says Diana / is more than Jason's,	In that dedely mortal stryve, A man to eskape with his lyve. But thy meschef, who loke wel, Is more perillouse a thousand del.	3564
	For Iason, throgh his hardynesse, Throgh his force, and high prowesse, And also throgh his sotyltee, And by the helpying of Medee,	3568
	And by his swerde so sharpe and kene, Fortunyd was for to sustene Al the pereils oon by oon,	
for he won ;	And ouer-kanð hem euerychon ;	3572
he made the Bulls plough,	Made the boolyys wyth strong honde Vp and down to ere ¹ the londe,	
and he kild the Serpent, and sowed his teeth, which caue up Knights,	The serpent slough, as hit ys knowe, Took out his teth and gan hem sowe, The which, to euery mannys syght, Euery tothe Roos vp a Knyght, The whiche fersly in bataylle Ech ganð other to assaylle,	3576
	Al the while hem lasteth breth :	3580
who kild one another,	And thus the fyn of hem was deth, And so Iason, this knyghtly man,	

¹ ere] here F. A.

"The flees of golde by man-hode wan,	3584	<i>Diana.</i>
Which was so noble and so ryche.		[leaf 251, bk.]
But thyn emprise ys nat lyche,		So Jason
Who lyst take hede vnto the fyne,		won the
Yif thou entre the gardyn.	3588	Golden
For nouthur wyt, nor worthynesse,		Fleece:
Manhode, force, nor noblesse,		but if I enter
Enchantment, nor sorcerye		Pleasure's
In this perilouse Inpartye	3592	Garden,
Avaylle may, me lyst nat glose,		no wit or
Nat the boton of A rose ;		strength
For fro thens no man retourneth		'll be worth
That any while ther sojourneth.	3596	a rosebud
A man may entre wel certeyn,		to me.
But he shal neuer resorte ageyn.		No man who
For the treynes that be there		goes into it
Be more to drede, and ful of fere,	3600	ever returns.
And more perylouse of to telle		
Than the snarys depe in helle,		
Wherin ys trapped tantalus,		
For this the house of Dedalus	3604	It is the
Wyth the clowthy and the threde,		house of
Dedly perilouse, who taketh hede.		Dadalus.
It is so wrynkled to and froo		
That man not, ¹ how he shal goo,	¹ not] wot F.A. 3608	
For who hath onys ther entre,		No enterer
To come ageyn yt wil nat be.		comes out
		of it.

¶ Her declareth Diane the perils that ben in
the gardyn and the herber of Deduit.

"In this gardyn amerouse,		
Most woful and most dolerouse,	3612	
Ther is of sorwe so gret novmbre		It is full of
That they wil a man encombre.		sorrowing
It is so only deceyvable		folk.
That thou woldest holde a fable,	3616	
Yif I sholde hem oon by oon		
Rekne hem to the enerychon,		
Al the pereils as they bend :		

[leaf 252] <i>Diana.</i> In Pleasure's Garden are Syrens, worse than scorpions,	<p>“ For ther thou shalt syrenes sen), Crestyd¹ as a gret Dragon, Feller than any scorpion),¹ Crestyd] Cressyd A. Of which in ysidre ye may se, Specialy, how ther be thre, Halfe brid and fissh the navele down, And vpward of inspeccion), Who that a-ryght beholde kan, Eche hath an hede of a woman, And euerych hath a mayde face Of syghte lusty to embrace, Her nayles kene and wonder sharpe.</p>	¶ Dicit Isidorus tres fuisse sirenes ex parte virgines / et ex parte volucres et pisces / vngulas et alas ¹ habentes quarum una voce / altera tubea / tercia lira caneat que il- lectos nauigantes sub specie cantus ad naufragium per- trahunt secundum veritatem / Mere- trices fuerunt que transuentem ad egestatem ducebant etc.
with wo- men's heads,	<p>with wo- men's heads,</p>	¹ alas] alias F. A.
who play on harps	<p>The ton) pleyeth on) an harpe Myd of the see, fer fro the londe, The seconde toucheth with hir honde</p>	3632
and psal- teries,	<p>On) a sawtre delytable, The thirdde also, most agreable, Aungelyke of melodye, Ful of soote armonye,</p>	3636
sing delight- ful songs,	<p>Syngeth songes Amerouse, Wonderly delycious. And of hir hedes thise Sirenes Arrayed fresh as any quenys, Toward the tayl siluer shene</p>	3640
have sealy tails and	<p>With scalis rede, blew, and grene, And disgesely arrayed,</p>	3644
wide wings,	<p>With wynges large, brood displayed; And thus, as bokys maken mynde, Monstres of a treble kynde, Fyssh and foule, but hede and face Meke as a mayde ful of grace,</p>	3648
with poison in their tails.	<p>But venym in the tayl behynde, Who that preveth shal hyt fynde, Crawmped as a gret gryffon Of nature and condicion). Whan) they harpe, pley, and synge,</p>	3652
[leaf 252, bk.] Their song	<p>The noyse is so ravysshynge That shippes, seyling by the see, With her songe so fonned bee, So supprysed, and y-blent,</p>	3656
deceives sailors,	<p>deceives sailors,</p>	¶ Sirenes.

<i>Diana,</i>	" Vnder a cedre fressh and grene,	3700
	With grete noyse and gret affray	
The Boar kild Adonis,	Stondyng at a mortall Bay,	
	Whan he myght him nat with-drawe,	
	Hath thys yonge knyght ¹ y-slawe, ¹ knyght] knyht A.	3704
	Who so ther with was lefe or loth.	
and made Venus angry.	For whos deth Venus was wroth,	
	Al be that ther was no socour,	
	By-cause he was hir paramour,	3708
	And, for the beaute of his face,	
	Gretly accepted to hir ² grace. ² hir] his F. A.	
	But yt ne ³ myghte be amendyd, ³ ne] me F.	
	Al be that she had him diffendyd	3712
She told him to avoid wild beasts,	And y-taught him, as she koude,	
	Teschewe bestys that be proude :	
	As boors, hippardys, and lyouns,	
	That ⁴ Fray and rore in ther souns, ⁴ That] And A.	3716
	Fel and mortal to assaylle ;	
and hunt	To hunte at hem yt may nat vaylle,	
	But at other bestys smale,	
	Bothe on ⁵ hille and in vale, ⁵ on] in A.	3720
	To chasen hem she bad nat spare,	
only rabbits, hares,	As the konyn and the hare,	
	Which ay be redy to the flyght ;	
	She bad at hem to doon hys myght,	3724
	Wher so that he may hem knowe,	
	To chase at hem and hornes blowe,	
and deer.	Hert, and hynde, buk, and doo,	
[leaf 253, bk.]	At reyndere and the dredful roo ;	3728
	For they kan no resistance	
	For to sto[n]den at dyffence.	
But Adonis was a fool like I am,	But for thys ⁶ yong Adonydes ⁶ thys] thy A.	
	Was neelgent and Rekkeles	3732
	And a fool lyke as artowe.	
	Al that she taught him for his prow	
	Was voyde out of hys retentyf,	
and so lost his life thru knowing Venus.	For which, in sooth, he loste hys lyf,	3736
	Throgh hys vnhappy mortal chaunce,	
	Caused by the Aqueyntaunce	
	Which he hadde with Venus,	

“Wher-through he made an ende thus	3740	<i>Diana.</i>
Through the bores ¹ cruelte,		
That bet to him yt hadde be		
Ta kepte him cloos out of his ² syght,		Adonis had better have kept at home
But he may curse of verray ryght	3744	
That ever he kam in her forest		
With-out[e] wisdam or arest		
Or for lak of discrecion,		
To hunte at Boor or at lyon	3748	and not hunted boars.
In wode, forest, holt, or hethe,		
Wher-through, in sooth, he caught ^t hys deth.		

¶ Of moo *perails* that Diane reherbeth.

“In this gardy ⁿ eke also,		
Who that kan take hede ther-to,	3752	In Pleasure’s Garden are beds worse than Lancelot’s,
Ther ⁿ be beddes <i>perilouse</i> ,		
More dyuers and more mervelouse		
Than was the bed of launcelet,		
With gold enbrowde and stonys fret,	3756	
And maked by enchauntement,		
With whiche he was al-most y-shent,		
Of rychesse thogh yt dyde excelle.		
But this bed of which I telle,	3760	
Ys wors, and thou shalt fynde yt thus,	<i>nota</i>	
Than the bed of Vulcanus,		or Vulcan’s,
Al with cheynes rounde enbraeyd,		[leaf 254]
In the which he hath y-lacyd	3764	in which he caught Venus and Mars,
Hys wyf Venus and Mars y-fere,		
Whan Phebus with hys bemys clere		
Discrede and be-wreyed al,		
And al the goddys celestial	3768	so that the Gods mockt them.
Of scorne and of derision		
Made a congregacion,		
To wonder on hem, wher as they lay		
Asshamed and in gret affray,	3772	
By fals compas of V[u]lcanus		
Most Ialousse and suspicious,		
Wich hath a bed contrevsed so,		
That they wer take bothe two	3776	
Al vuwar, whan they lest wende,		

<i>Diana.</i>	"That they koude hem nat diffende, Whan Vulcanus dyde hem assaile ;	
Mars was beaten	For Mars, that god was of batayle, For al his knyghtly excellence Ne koude tho ¹ no resistance, ^{1 A. inserts 'make' after 'tho.'}	3780
and shamed by Vulcan.	Oonly to avoyden his diffame, Which tourned him to gret[e] shame, Whan al the goddys in his face Rebukede him of his trespace.	3784
But Venus didn't care,	But Venus was ryght nought ashamed Of no thing that Mars was blamed,	3788
for she hated smutty Vul- can,	Be-cause oonly that Vulcanus Was to hir so odious, For his smotry, swarte face He stood clene out of hir <i>grace</i> ;	3792
and lov'd brave young Mars.	But Mars was yong, and eke lusty, Gentil, manful, and hardy, And eke with bysy Attendaunce Redy to do to hir plesaunce,	3796
[leaf 254, v. k.]	Wher Vulcanus, to conclude, Had[de] many tachelis rude, A cowarde and of no renoun, And vileyns of condicoun,	3800
	That she wolde, in her entent, In wilde fire that he were brent.	

¶ Here Diane reherseth mo pereils.

In Pleasure's Garden are poisonous springs,	"In that gardyn eke be wellys, Springyng on roches out of hellis, Which, of disposicion, Be ful of venym and poyson, Which outwarde to a manny's ² sight	3804
bright and clear.	Ben cler, ageyn the sonne bryght, As any cristall to be-holde ; The stremys eke most fresh and colde Vpon the tonge, this no fage, Wonder lusty of tarage,	3808
	That neuer, sithe thou wer born, Thou saugh neuer noon to forn No welle vnto thy plesaunce	3812

² manny's] mans A.

“ Havyng so moche suffisaunce	3816	<i>Piana.</i>
Outwarde as in apparence,		
But, verayly, in existence,		But these
To make a breue conclusion,		springs
Ful of fals Illusion,	3820	
Who that kan of ryght ¹ conceyve, ¹		¹ conceyve] reseyve A.
Only ordeyned to deceyve		
A man, to drynk out of mesure,		
Neuer after to recure.	3824	
They be so ful of sorwe and dool,		are so danger-
That he mot dye or be [a] fool		ous that they
That drynketh any quantyte,		kill or fool
For yt mot sywe, he may nat fle,	3828	men.
The more he drinke to staunche his thrust,		
The more shal ay encesse his lust ;		
And who that lyst[e] to be-holde,		
To look vpon the watrys colde	3832	And in some
Of <i>somme</i> wellys that ther be,		
Hys ovne face he shal se,		a man can
By diligent inspeccion,		see his own
And by clere refleccion	3836	face,
In the watir of his face,		
The whiche, soothly, to embrace		[leaf 255]
He shal so ravished be,		and get so
For the excellent beaute,	3840	ravishit by it
Which in the welle dooth appere		
Among the cristal stremys clere,		
Of hys shadwe this figure ;		
Love him shal so dysfigure,	3844	
To doon hys besy myght and peyn		
Hys ovne vmbre to restreyn.		
By recorde of Ouidius, ²		² Ouidius] ovidius A.
As whilom dyde Narcisus,	3848	that, like
For hys shadwe fille a-swovne,		Narcisus,
Whan he dyde in the water drovne		he'll drown,
For love, and fonde no bet socour,		
Tyl he was tournyd to a flour :	3852	and be turnd
The levys white, ³ the greyne cytryne ;		into a flower.
And thus Narcisus dyde fyne,		³ white] whis A.
Whan he hys shadwe dyde se.		

<i>Diana.</i>	" Yt was so passynge of beaute By apparence vn-to hys syght That he was drowned anoon ryght, As thou to forne hast herd me telle.	3856
In another well,	" But yet ther ys another welle, More perillouse a thousand folde Than this of which I ha the tolde, In the gardyn of Cupide, As thou shalt seen, yf thou abyde, And cesse nat in thy pursuyt. In this Erber of Deduit Ther ys a welle wonderful, That, who drynketh hys bely ful	3860 3864 3868
if a man bathes,	And ys bathed therin oonys, Among the colde cristal stonys, The nature shal him enelyne	
he becomes half woman,	To be-come Femynyne, And ouer, yif I shal not feyne, Departed in-to kyndes tweyne, Double of nature and yet al oon,	3872
[leaf 255, bk.]	Neuer a-sonder for to goon, Resemblynge, as I kan endyte, Vnto an hermofrodyte, Which, as poetys bere witnesse, Hath a maner doublenesse ; For he hath partye both of man And party also of woman. And yif he ther abyde longe, The watrys ben so yuly stronge That no wyght may hym selven kepe, Yif he him bathe therin to depe, It is so dyuers and so trouble, Of nature he shal be double.	3876 3880 3884 3888
So prudent folk avoid this Cupid's Garden of Pleasure.	But prudent folkys that be sage Eschewe of wisdand the passage, Wher Cupide hath most hys hawnte And is of custom conuersaunte. The place yt is so perillouse, So dredful and contagiose, Ful of treson and of gyle,	3892

“Of which I shal be stille a while. 3896 Diane.

¶ Here declareth Diane of the kynde and the
natures of the trees in the gardyn of Cupyde.

“Eke in this gardyn of Deduit	¶ <i>id est</i> of play	Also in the Garden of Pleasure,
The tren of kynde ber no fruit,		
Thogh nature hem sustene,		
Ay tendre, fresh, and grene,	3900	the trees, tho' green and leavd,
Ageyn thassaut of al[le] shours		
Both of levys and of flours.		
Yet, verrayly, in existence,		
Ther is but fals apparence	3904	
Fresh to be-holde at prime face,		
Lyghtly sone for to pase,		
Holwgh with-in, yt is no drede,	¶ <i>Hoc ad litteram dicuntur de sadicibus.</i>	are hollow,
And ful also, who taketh hede,	3908	
Of fraude and of decepcions,		
Ful of serpentys and Dragounes,		and full of dragons.
Folke to deceyven and begile ;		
And who abytt ther eny while,	3912	[leaf 2.6]
He shal haue experyence		
Of ther cruel violence.		

“Of trees ther ben eke many paire		
That ber applys gret and faire,	3916	Their apples
Delytable in shewyng,	¶ <i>Tales arbores habundare dicuntur super ripas maris mortui in loco ubi sodoma. et alie cimitates fuerunt diuinitas igne et sulphur[e] destructe.</i>	are bitter,
But wonder bitter in tastyng,		rotten,
Ful of poudre corruptible	3920	
And ashes lothsom and odible,		poisonous,
In wirkyng wonder venymous,		
Stynkyng and contagious,		
The heyre is so abhominable,		
Faire with-oute, but corrupable	3924	
They be wyth-in, who taste aryght,		
Contrarye even to the syght,		
Fresh by demonstracion,		
But ful of fals corrupcion	3928	full of cor- ruption.
They be stuffed by the kore.		
Every man be war therfore		
That he eschewe the tarage,		
Lyst yt tourne him to damage.	3932	

<i>Diana.</i>	" And in this gardyn eke also	
In Pleasure's Garden,	Ther be many other frutys mo,	
	Of nature wonder straunge,	
fruits often change colour	So ofte sithe a day they chaunge	3936
	Both of colour and of hewe :	
	Somwhiles olde and somwhile newe,	
	And also eke, who taketh hede,	
	Somtyme grene, somtime rede,	3940
	Somtyme white as cloth of lake,	
	And soleyonly they wex[en] blake,	
	Swich is the tarage of the roote,	
and taste;	Somtyme as any sugre soote,	3944
	And bitter soleyonly as galle,	
	Swich wonder chaunge doth on hem falle ;	
	For what fruit blakkest now is seyn	
	Vnwarly wexeth white ageyn.	3948
[leaf 256, bk.]	Swich ys the custom in that place :	
are first sweet, but bitter at last.	Soote alwey at prime face,	
	But bitternesse ay concludeth.	
	The fruit so falsly men delludeth,	3952
	Causyng among men to be Murye,	
The Mulberry, white at first, was turned black	As whilom dide the Molberye,	¶ <i>Fructus illius arboris sermudum dicta poetarum fuit mutatus¹ de albetine in nigredinem.</i>
	Whos fruit was turned to blaknesse	
	From his colour of whitenesse,	
	Poetys make mencyon,	¹ mutatus] mutata F. A. 3957
	Oonly by the occasyon	
for the death of Pyramus and Thisbe.	Of thilke ² woful deth noyous,	² thilke] the same A.
	Ryght ¹ wonderful and ryght ¹ pitous	3960
	Of piramus and of Thesbe,	<i>nota</i>
	Both y-borne in oo Cyte.	
	For love thise yong[e] folkys two	
	Had so moche sorwe and wo,	3964
	Lyth as Ovide kan wel telle ;	
When they met,	Whan they metten at the welle,	
	This Thesbe first of soodeyn drede	
	Abasshed oonly of woman-hede,	3968
	The whiche ³ made hir almost rave,	
Thisbe, frightend by a lion, ran into a Cave.	Whan she ranne in-to the kave,	³ The whiche] Which almost F.
	Causyd by the occasyon	
	Of koumyng of a fers lyon,	3972

“ Which wolde have dronken of the welle ;	<i>Diana.</i>
But al to longe she dyde duelle	
In the kave, allas, the while,	
Of drede oonly and nat of gyle,	3976
Sodeyn fere so made hir quake	
That vnwarly, for hir sake,	
Pyramus, for sorwe and smerte,	3980
Roof him self vnto the herte,	Pyramus stabd him-self,
Wenyng playnly, how that she	thinking the
Hadde aforne deuoured be	lion had eaten Thisbe.
Of the lyon in his rage,	
Which was allone to gret Damage.	3984
For when that he hir wymple founde,	
Anoon ryght with his ovne honde	[leaf 257]
Slough him self, yt was gret routhe,	
Caused for hys ovne slouth :	3988
That she was ther so long aforne,	
For whiche bothe two were lorne.	
For after she, no thing afferde,	Then Thisbe
With ¹ the selve same suerde,	1 with J whiche F. A. 3992
For gret constreynt of hir peyn,	
Karf hyr hert even atweyn,	
She wolde algate with him wende ;	cut her heart
Allas, thys was a pitouse ende.	in two, to die with Pyramus.
And for the dool and grete pite	3996
The fruit of thys Ilke tre,	And so the
Which that I to forð of spake,	white Mulberry was
Sodeynly was torned to blake,	turnid black.
And his beries everychon.	4000
“ And swiche trees be many oon,	
Growyng vpon every syde	
In the gardyn of Cupide,	4004
The which, in soth, I the behete,	
Fruitys beren that first be swete	
And after ful of bitternesse.	
And also, as I dar expresse,	4008
Ther ben other trees mo	
Which ar cause of myche wo ;	
For ther shadwe, this no lye,	The shadows
Wyl make a man vnwarly dye.	of other trees in Pleasure's Garden kill men.
	¶ Hoe dieitur de taxo et de nucce magna. 4012

Diana. "Ther mortal operacion
Is of swich condicion.

¶ Her declareth Diane of the perillouse erbys
groving in the gardyn of the god of love.

In Pleasure's Garden are gay herbs ;	" And in thys delytable place, Ful of merthe and of solace,	4016
	The sothe shal to the be sene, Ther ben erbys white, and grene,	
[leaf 257, bk.]	Yelwe, rede, ynde, and pers, Of ther kynde ful dyuers,	4020
	Fair to syght of ther colours.	
but under their flowers, serpents lurk.	But lowh vnder the freshe flours Ful covertly, who kan declare,	
	Many serpent ther doth dare,	4024
	Many hadder, and many snake, Which day and nyght espye and wake Tyme and leyser for to styng,	
	Dedly and mortal of werkyng ;	4028
	For they her venym euery syde Vnder flour[e]s close and hyde, That no man hath inspeccion Of ther covert fals treson.	4032
	For lyke, in sooth, as thou shalt lere,	
The flowers too	The flour[e]s outward faire appere And shew hem also fresh and soote,	
	The venym closed in the roote,	4036
	On ther stalkys blosome and shyne,	
hold poison,	But the venym serpentyne, Which is kept cloos, both eve and morwe, Concludeth ay with dool and sorwe	4040
	Throgh hys dredful violence, Whos beaute ys but apparence Made to deceyve, or men take hede :	
and are dan- gerous.	And yt is grete pereil and drede To medle thingis deceyvable With thinges that be delytable. Sugre and galle acorde nought, Thogh they be to-gedre wrought,	4044
	Ther is in hem suche variaunce,	4048

“And thingis also of plesaunce,		<i>Diana.</i>
As he semyng outward glosed,		
With fals venynð vnder closed,	4052	
Is more to drede a thousand folde.		
“And evenð thus, as I ha tolde,		So Venus is always double:
Is Venus of condicion		
In al ¹ hir operacion	¹ alle in the catchwords. 4056	[leaf 258]
With hir dredful double myght:		
Debonayre vnto the syght,		to sight, fair,
Lusty, fresh, and amerouse,		
But in werkyng venymouse,	4060	really poisonous and changeable.
Ful of chaunge and variable;		
And in hir erber delytable,		In her Garden
Which I ha to the deseryved,		
Folkes that ther haue aryved	4064	
And al her lyve to hir servyd,		
Ful many oonð therinð hath stervyd,		many have died.
Perysshed with-out remedye,		
Or they the venynð koude espye;	4068	
Swiche double greynð she hath ther sowe,		
Soote and bitter both a-rowe,		
Delytable in tastyng,		
And venymous in werkyng;	4072	Pleasure is shown,
For ay delyt is cast to form:		
Prykyng with a lusty thornð,		
To ravyssh a mannys herte,		
Or he the tresonð kanð aduerte,	4076	
And vnwarly to suppryse,		
Or he the venynð kanð devise,		but poison lies behind.
Til he in the snare falle,		
For which take good hede of alle	4080	
The myschefes which I ha tolde.		
“And I counsaylle: be not to bolde		Do not enter that Garden!
To entre in-to that gardynð grene,		
Lyst yt turne the to tene,	4084	
To sorwe, and gret aduersyte!		
For ther may no mene be,		
Nor remedye to thy socour,		
Yif thou cacheche onys sauour,	4088	
And lyst nat of wysdam spare		

<i>Diana.</i>	“ For to fallen in the Snare, To stumblen vnwar with eyen blynde, For which my wordes haue in mynde.	4092
[leaf 258, bk.] I am to follow the example of Ulysses,	“ Take example of vlixes Touching the drinckes of Circes, Which, whan he knyw the perillous wrak, With-drough his foot and went a-bak,	4096
who kept clear of the Sirens,	Lyst hys passage wer nat wronge, Deceyved by Sirenes songe ; For throug hys noble providence He ordeyned a dyffence	4100
	Pleyntly that he kan no nere. And as thouching this erbere, To forw or thou be put in blame, My counsayl ys : thow do the same,	4104
	Somme other way[e] that thou take, Myn ovne frende, for goddys sake, And entre nat for no folye, Lyst thou falle in Iupartye	4108
and am not to be reckless like Empe- docles,	Of flesshly lust throug fals desire, To be consumyde in the fire, Yif thou be founde rekkeles ; As whilom was empodocles,	4112
who was burnt to ashes	Which nat oonly of folye But also of Malencolye Was sodeynly to ashes brent. And even lyke shaltow be shent,	4116
	Yif Venus Marke the with hir bronde, Which that she holdeth in hir honde ; The fire of whom, who kan take hede, Ys of perel more to drede	4120
on Mount Etna.	Than is the fire, I dar wel seyn, Of smoky Ethna, the mounteyn, Wher empodocles was dede, Be-cause that he took noon hede	4124
	To do by counsayl of the wise, Therefore he brent in his emprise.	

¶ Hoc fuit sumptum in epistola
valerij ad Rufum.

¶ **Her Diane maketh A maner rehearsayl of al
the perails to for seyde in the herber of Deduit.**

Diana

- “Kepe the wel and make¹ the strong¹ ¹ make] maketh F. A. bids me stop
And stoppe thin eres fro the song¹ 4128 my ears
against Si-
rens' song,
[leaf 259]
- Of Sirenes passing¹ soote,
Ageyn[e]s which ther is no bote !
And kepe the fro the bestys felle
Of whiche thou hast herde me telle ! 4132 keep from
wild beasts,
- Hunte hem nat whil they be rage,
Lyst yt turne to thy damage !
And yif thou lyst shortly be speid,
Kepe the fro the perilous bed 4136 from Vul-
can's bed,
- Wher **Mars** and **Venus** lay y-fere,
Wher thou mayst beholde and lere
The trappus, made by Vulcanns,
To cacheche **Mars** and eke **Venus**, 4140
- Hem to dystourbe in ther solace !
Eschewe of wysdam al suche place,
And kepe the fro the welles clere
That so freschly do appere, 4144 from poison-
ous springs,
- Which ben with mortal venyn¹ meynt,
In which so many men¹ ar dreynt !
And kepe the, lyke as I ha tolde,
From alle the perails in that holde, 4148 in the Garden
of Pleasure,
- Eschewe al wayes that be derke !
For who wil nat by counsayl werk[e],
Ful ofte sith to his reprefe
Falleth in sorowe, and meschefe, 4152
- And in grete mysaventure,
Which he ne may lyghtly recure.
“And yif thou lyst to haue in mynde,
Ful many story thou mayst fynde 4156
- To preve, that counsayl of the wyse
Dooth profyte in many wyse,
Namely of folkys that be sage,
As the revers dooth gret damage. 4160
- Examples preve yt mo than² oon² : ² than] that F. and not do
By ycharus and ph[a]eton ; like Icarus
and Phaeton.
- For first this ylke ycharus,

<i>Diana.</i>	"That sone was to Dedalus,	4164
[leaf 259, bk.]	Was desirous to lerne fle	
	Ouer the gret[c] salt[c] se,	
Icarus's father Dae- dalus made him wings of wax and feathers,	And hys fader dyde his peyne	
	For to make him wynges tweyne	4168
	Of wex and fethres knet y-fere,	
	And his fader dyd him lere :	
	Teschewen al aduersyte,	
	In swich a mene for to fle,	4172
	What maner wynd that euer blowe,	¶ nota
	Nowther to highe nor to lowe ;	
and told him not to fly high, near the sun,	For yif ageyn hys fader lore	
	That he to high alofte soore	¶ id est flye 4176
	Almost to the shene soune	
	With hys fethres white and doune,	
or the wax would melt ;	The wexe with hete wil relente,	
	Ageyn hys fadres pleynt entente,	4180
	Than his fethres wil dissever,	
	Which he shal recure never,	
	That sodeynly he shal descende,	
	The whiche no man may amende ;	4184
or too low,	And yif also he fle to lowe	
	With hys wynges sprad a-lowe,	
as the feath- ers would freeze to- gether.	Sodeyn colde, as he shal fele,	
	Shal hys fethres so congele	4188
	That thay may gedre wynde nor air ;	
	From al hope put in dyspair	
	He shal ploungen and a-vale.	
	And by example of thys tale	4192
The middle path is al- ways best.	In alle maner of werkynge	
	A mene ys good in alle thing ;	
	For, as the philisophe assenteth,	
	Who dooth by counseyle nat repenteth,	4196
	And by recorde of thise clerkys	
	Counsail is good in al[le] werkys,	
	As storyes telle moo than oon.	
Take warn- ing too by Phaeton.	"Make eke thy merour of Pheton,	4200
	And by example of him be war,	
	When he lad his fadres char,	
	How, throught unhappy aventure,	

“Be-cause he koude no mesure	4204	[leaf 260] <i>Diana.</i>
Nouther a-twixen ¹ hoot nor colde,	¹ a-twixen] A twen A.	
But of presumption was bolde		Phaeton drove his Fa- ther's chariot wrong,
To take on him the gouernaunce,		
For which, throught hys unhapply chaunce,	4208	
As poetys lyst to deseryve,		
For he ne koude hys stedys ² drive,	² stedys] stodys F.	
Al a-wronge her cours they went,		
For which al the worlde they brent,	4212	and burnt the world:
Lost him self and eke hys wayn;		
Ther was as thoo noon other gayn,		
Al went to dystruccion;	4215	
Only through his presumption, ³	³ presumption] presupsion) F.	
By disposicion fatal,		
And lak of counseyl caused al.		
Poetys make mencion		
That the heven fil adoun ⁴	⁴ adoun] downe A.	4220 the heaven fell.
To grete hynderyng and Damage		
Amonge the floodys fel and rage.		
By which example to hys awayl		
Ech man werke by counsayl,	4224	
And take on him now emprise		
Without[e] consayl of the wyse.		

¶ Her declareth Diane many meschefts that felle
in the gardyn of Deduit by example of many
sondry stories.

“And yif that thou of negligence		
Lyst nat yive no credence	4228	For fear all this is not warning enough for me,
To that thou hast herd me declare,		
Yet for al that I wyl nat spare,		
How I ha ryght and thou hast wronge,		
And to make my partye stronge,	4232	
Touching pereils which I ha tolde,		
Ful many story newe and olde		
To my purpose I shal applye,		
And in ordre specefye	4236	
By resemblaunce and figures :		
The sorowes and mysaventures,		Diana will tell me the sorrows
The meschef, and the violences.		

<i>Diana.</i>	" And the Inconveniences	4240
[leaf 260, bk.]	That loves folkys ha suffred there.	
that Love's ¹ folk suffer in her Garden of Pleasure.	And first as wysdam dooth vs lere, And the same afferme I dar, He ys wyse that wyl be war	4244
	And him self chastise kan By trespase of another man, Prudently to taken hede Of another manys ¹ dede,	¹ manys] mans A. 4248
	The foly wisely to eschewe To fleen a-way and nat to sewe, ² Where as he seeth yt be[t] to do.	² sewe] shewe A.
	For which take good hede therto Thy selfe of foly nat tenembre, For by examples out of novmbre I shal reherse to purpose,	4252
	Which ha be-falle[n] in that close With swich as wern with love atteynt :	4256
1. Narcissus was drown there.	First how Narcisus was ther dreynt, Rede Ouide and he kan telle, Beholdyng at the mortal welle	4260
	Hys ovne shadwe and figure, Wherby of fatal aventure And of foly he was ther dede ; And eke also, yif thou take hede,	4264
2. Pygma- lion,	The crafty man Pigmaliön To grave in metal and in ston Made and wrought to his delyte	
who made a statue of ivory,	An ymage of yvore white, Most mervelous of entaylle, To tellen al the apparaylle :	4268
	Most excellent in fairenesse, Bothe of shap and semelynesse, And amiable of visage,	4272
went madly in love with it.	Which him brought in swich a rage That he wex verray furious ; Love him made so ameraus,	4276
	In Ouide as it ys tolde, Al be that yt was ded and colde, Which made hym selfe [for] to stryve.	
	[leaf 261]	

- “Lyche as hyt had[de] ben alyve. 4280 *Diana.*
 Of whos fooly thou mayst lere
 To be war and come no nere.
 “In Naso eke thou maist se,
 How, yore agoon, that Phasiphe 4284 3. Pasiphae
 With Venus brond was made so hoot was enam-
 To be enamowred on a goot, ourd of a
 And how Mirra eke therto 4. Mirra lov'd
 Hir ovne fader lovede also 4288 her father;
 Vn-to hir confusyon,
 And also eke, how Menafron, 5. Mena-
 In poetis as ye may lere, phron, his
 Lovede his ovne moder dere 4292 mother;
 Ageyn naturys ordynaunce,
 To fulfillen hys plesaunce;
 He was so brent in Venus fire
 To a-complysshyn his desire, 4296
 As in bookys ys expressed,
 He wolde hir falsly have oppressyd
 And by force dovne y-drawe.
 “Eke Phedra lovede hyr sone yn lawe, 4300 6. Phædra,
 Whos love was superstycious; her son-in-
 And, as I fynde, Tereus law;
 Lovede the suster of his wyfe, 7. Tereus, his
 That cause was of ful gret strife, wife's sister;
 Hir afforeynge throgh hys myght 4304
 Of fals lust, ageyn all ryght.
 Silla also, to hir reprefe, 8. Silla, her
 Fil for love in grete meschefe; 4308
 She thought, hyt was to hir so swete
 To love Minos, kyng of Crete,
 Which enemy to hir fader was; father's foe,
 In swich dysioynt she stood, alas, Minos, who
 Whan he the cyte of Athene 4312
 Beseged in hys mortal tene won Athens
 To wyne hyt throgh hys hygh renoun; thru her,
 But he hyt gat by hir treson, 4316
 Love, alas, made hir so bolde
 To stele a-way the heer of golde ^{1 grewe] growe A.}
 Which grewe¹ vpon hir faderes² hede. ^{2 faderes] fader A.}

[leaf 261, bk]
 and for whom
 she stole her
 father's hair
 of Gold,

- Danae.* "Thus was she cause that he was dede, 4320
 Minos was Thorgh goddys disposicion
 turned into a merlun, Tourned to A Merlyon,
 and Silla And she to A larke was transmewed
 into a lark, Ay of hyr fader to be sewed, 4324
 For contrary, of condicion,
 The larke and the Emerlyon
 I-founde be of ther nature,
 Philosophres vs assure. 4328
9. Medea "Medea also did hir peyn
 slew her 2 For to slen hir children tweyn
 children. In gret dispyte of Duke Iason,
 Whan he was falsly fro hir gon; 4332
10. Phyllis Eke Phyllis, as thou kanst recorde,
 hangd her- Heng hir selven with a corde;
 self. And eke thou hast yrad also, 4336
11. Dido kild herself. How the worthy quene Dido
 Slough hir self, as thou maist see,
 For the love of Enee,
 The ryche quene of Cartage,
 Whan he was goon on hys viage, 4340
12. Thisbe and Pyramus committed suicide. Virgile writeth¹ pleyuly thus; ^{1 writeth] wrythe A.}
 And Thesbe eke and Pyramus
 For love bothe two wer lorne,
 As thou hast herde me tel afforne. 4344

**¶ Here maketh Diane a co[m]parison a-twene hir
 Forest of chastite and the Herber of Deduit.**

- Thus I may "By these examles thou maist se
 see the The errour and contrarionste
 troubles of Love, That ys in love, yif thou take hede,
 Which quytteth folke with cruel mede, 4348
 Whos merveyulous condicion
 Ys contrarye to reson;
 [leaf 262] Yt ys so ful of sorwe and tene.
 For which I rede the abstene, 4352
 Lyst thou repent[e] in the fyn,
 Nat to entre in hys gardyn;
 and decide to stay with Diana in her Forest of Chastity. But abyde and make arest
 Her with me in my forest, 4356

<p>“ Which hath plenteuous largesse Of beaute and of fairenesse ; For, shortly, through my providence, Her ys noon Inconvenience, No maner fraude, deceyt, nor wrong Compassyd by Sirenes songe, Nor be nat no bestes rage, Dredful for to do damage, And ther thou shalt no wellys fynde But that be holson of her kynde, The watir of hem ys so perfyte, Who drinketh most hath most profyte. Eke in thys forest vertuus No man taketh hede of Vulcanus Nor of hys decepcion, For the tren in ech seson Geyn al assaut of stormes kene Of fruyt and lefe ben al-way grene, Perdurable of nature In ther beaute to endure, They ben of kynde so notable That they be neuer corruptable,¹ I-lyche fresh and neuer olde, And somme of hem bere fruyt of golde, Swich as Alysaundre founde. Whan he had wonne euery londe. Ther is no fruyt, to rekne al, That may therto be peregal, For thilke fruyt, as thou maist se, Perseuereth ay in hys beaute, And thyse tren, in comparison, Passe of vertu and renouu The treen both of Mone and sonne, Which clerkes so wel preyse koune ; The fruyt ys so confortatyf To preserve a mannys² lyf Longe from al corrupcion, By kyndly dysposicion ; Of whos Applis thou maist se The noblesse and the dignyte,</p>		<p><i>Diana.</i></p> <hr/> <p>In her Forest of Chastity are no fraud, and no Syrens' song.</p> <p>The springs are healthful,</p>
4360		
4364		
4368		
4372	the trees	
	evergreen ;	
4376		
4380	some bear fruit of gold,	
4384		
4388	[leaf 262, bk.] surpassing the trees of the Moon and Sun.	
4392		
4396		

¹ corruptable] corruptible A.

² mannys] mans A.

<i>Diana.</i>	"Yif thow abyde in thys forest.	
Alexander rode into India, but couldn't find golden apples,	For Alysandre, in his conquest, In hys story thow mayst fynde, Rood in-to the ferther ynde,	4400
	Of entent[<i>e</i>] to enquire Swich maner fruyt to fynde there ; But he founde noon, in special, That to thys fruyt was [per]egal	4404
tho' he con- sulted 2 trees sacred to the Moon and the Sun,	Nor semblable to hys avayle, Al be that he took hys counsayle Of two tren al to sone :	4407
	The ton y-saeryd ¹ to the mone,	¹ y-saeryd] Isacrifysyd A.
	² The tother halwed to Phebus, ²	² =2 om. A.
	Philysophres writen thus,	
where his fate was told him.	Wher hys fate was nat sparyd But openly to him declaryd,	4412
	In greke and hebrew tonge sovnyd, And hys fyn clerly expovned, He myght ^t eschew hyt by non art,	
But, had he eaten Diana's apples, he'd have won more vic- tories, and lived longer.	But had he ete and take his part Of this fruyt which I of telle, Which al other doth excelle, He had contunyd in hys glorie,	4416
	And bet acheved hys victorie, And prolongyd eke his lyf :	4420
[leaf 263]	Hyt hath swych A prerogatyf And of vertu so grete myght ^t . For the shadwe of kyndly ryght ^t Ys allone so comfortable And to profyte most notable.	4424
The Herbs in the Forest of Chastity are ever fair,	The erbys also, of nature, In ther beaute euer endure,	4428
	And kepe alyche her greynesse, Bothe her beaute and fayrenesse ; Ther flour[<i>e</i>]s euere fresh and glade, And for no maner stormys fade,	4432
	For they be so vertuous, That no best[<i>e</i>] venymous, Serpent in kave nor in Roche, Ne may in no Wyse aproche,	4436
and no poi- sonous beast can get near them.		

"Nor ther vertu amenuse ;		<i>Diana.</i>
For al swich venyme they refuse,		
For which with al thy ful[le] myght		
Thou sholdest be ful glad and lyght	4440	So I ought to be glad to stay with Diana in her Forest,
Here to abyden and presever		
And neuer hen[ne]s to dissever,		
First considren of prudence		
In thy self the dyfference	4444	
Atwene this habitacion		
And the amorous mansyon		
Of Deduit and of Cupide,		
And set bothe two asyde ;	4448	seeing its advantage over the Garden of Pleasure,
And al thys thing consydred wel,		
¹ Peysed and novnbryd euerydel, ¹	¹ — ¹ om. A.	
Thow sholdest chese here tabyde		
Perpetuely, and nat devyde	4452	
Of thin ovne volunte,		
Syth thou hast swich lyberte.		for I have free will.
For more to the kan I nat sey,		
It longeth nat me to prey.	4456	
For yt may happe so par ease :		
The more men prey[e]n a gret pase		[leaf 263, bk.]
The more somme folkys wil deelyne		
For tobey[e] my doctryne."	4460	

¶ **Thansuer of the auctour vn-to Diane.**

"Madame," quod I, "with thys that ye		<i>The Author.</i>
Be nat displeased now with me,		I tell Diana
I wil lyke myn oppinion		
Make a replicacion	4464	
To that ye han rehersed here,		
Which ys mervelous to here,		
That by your wyll I shold[e] tarye		that if I stayd in her soli- tary forest,
In thys forest solytarye ;	4468	
To which, yif I dyde assente,		
I sholde sone me repente.		I should soon repent ;
But trusteth pleynty wel ther-to,		
My purpose ys nat to do so,	4472	and I don't mean to stay.
This verray sooth, me lyst nat feyn ;		
Therby thogh I myght atteyne		

The Author.

	“To the prowesse of Ector,	4476
	That was so worthy her to for,	
Neither for Solomon's wisdom nor Nebuchad- nezzar's treasure,	Nor to the wisdam, both in oon,	
	Of David and kyng Salamon,	
	Nor to wyne al the tresor	
	Of the kyng Nabugodonosor. ¹	4480
would I stop in Diana's forest.	Al thys ne myght[e] me compelle	¹ Nabugodonosor] nabu- godouy-ser A.
	In this forest for to duelle,	
	Thoght ye reherse al y-fere :	
	The dyners trees, the wellys clere,	4484
	The herbys, nor the flour[e]s fayre,	
	Nor al the bestys debonayre :	
	Al yfere awaylle noght,	
	To do me consent in my thoght	4488
	For to holden here hostage ;	
	Yt acordeth no thing with myn age	
	For this habytacion	
	To myn Inclynacion.	4492
[leaf 264]	For I se here no plesaunce	
No fun was in it ;	By no maner resemblaunce :	
	Ioye, myrthe, nor gladnesse,	
	But al-to-gedre hevynesse,	4496
	For which I preyse ² yt nat a myte.	² preyse] rayse A.
and I didn't want to be a hermit.	Me list as yet be noon hermyte	[This line added in the margin.]
	Nor solytarie of lyvyng.	
	For, fynally, thys duellynge	4500
	Ys nat acordyng with my lyfe ;	
	The place ys so contemplatyfe,	
I should be a fool to stay grooming there,	I wer a fool, here to sojourne, ³	³ sojourne] soioure A.
	Alway to compleyn and morne,	4504
	Ever in oon, [both] day and nyght.	
	I sholde do ageyn al ryght,	
	To contrayre in werkynge	
	The preceptys and byddyng	4508
when Nature	Of Nature, my maistresse,	
	Of alle the world[e] gouvernesse ;	
bade me go, and see the world, and amuse my- self.	Which bad me, as I kan report :	
	‘Go se the world’ and me disport,	4512
	And theryn oonly me delyte :	
	Goon about[e] and vysite	

“ Places which that be Iocounde,			<i>The Author.</i>
Wher as myght ^t ys most habounde	4516		Nature told me to view the beauty of her works;
In my selfe, to knowe and see			
On hir werkys the beaute,			
The merveylles and vnkouth ^e thinges			
Of hir wonderful werkynghys,	4520		
And of hir forge the secrees,			
Mysteries, and the prevetees,			
Which, in soth, be nat apert			
But wonder cloos and ful covert.	4524		
And for I ha so grete plesaunce,			
With al my hool[e] attendaunce			
Of ful desire to folwe hir lust,			
I wil hir siwe of verray trust,	4528		and I mean to do so. [leaf 261, bk.]
And abyde no lenger here			
Myd thys forest, in no manere,			
Wher I kan se noon ⁿ avauntage			
To my profyte but bestys rage,	4532		
Ne party that I kan ⁿ devyse,			
And I wil in no maner wyse			
Nouth ^r offende nor trespass,			
Lyst I wer put out of grace,	4536		
Ageyn ⁿ myn ⁿ hest, in soth[e]nesse,			I promist Venus I'd serve her,
Made to Venus, the goddesse,			
I wil hir serve and euer shal,		<i>nota</i>	
What euer fal, loo, here is al!	4540		
Thus to doon ⁿ ys most myn ⁿ ease,			
Wher so yt greve yow or please,			
This ¹ myn ⁿ entent in euery cost,		¹ This] Thus A.	and I will,
And wher as men ⁿ me blame most,	4544		
Ther shal I be most ententyf			
Hyr to <i>serven</i> al my lyf.			
For without comparyson,			
Ther ys noon ⁿ of swich renoun	4548		for she's a most
As my lady, dame Venus,			
Humble, and benigne, and <i>gracious</i> ,			
Faire a-boue al mesure,			lovely lady.
Both of shappe and of stature,	4552		
And to speke in wordys pley ⁿ ,			
Fairer than ever was Eleyn,			

<i>The Author.</i>	" Ryght' bonetuous and ynly fre, And of lyberalyte She excelleth, I dar expresse, Of port also and loulynesse. Ther is no man this day so wys That to the fulle kan yive aprys Of hir myght nor hir highnesse, Of hir pover nor noblesse. I dar yt wel expresse and telle That she of renoun dooth excelle Alle tho that ever I koude of rede, For to speke of frendlyhede. And in oo thing ye wer to blame, That ye lyst declare hir name By wrong interpretacion In your exposicion, Which openly seyden thus : That of venym was seyde Venus. This was your oppinion) Contraire to myn entencion). For I dar pleyuly specefy That, for she hath the maistry And al represseth with hir myght, Therefore of verray due ryght She hath hir name, who taketh hede, To be callyd, yt is no drede. Venus ys sayde of venquishshing, For she venquyssheth euery thing. I say yt out, me lyst nat rovne, Thus ye shuld hir name expovne, For noon may make resistance Ageyn[e]s hyr magnificence, For which I ha set myn entent To ben at hir comandement, Me to agreen to hir wille In euery thing, as yt ys skylle ; For which I shal do my power To hast[e] me to thilke herber Wher Deduit hath gouernaunce With Ioy and play and al pesaunce.	4556 4560 4564 4568 4572 4576 4580 4584 4588 4592
No one can estimate Venus's power		
and renown.		
[leaf 265]		
Diana is to blame for saying that		
'Venus' meant 'venom':		
it means 'vanquishing,'		
for no one can resist her.		
I shall hasten to Pleasure's Garden.		

“ For in my wit I kan nat se,	4596	<u>The Author.</u>
That swiche perel sholde be		
In that place, lyke as ye seyn,		Diana has compared Venus's followers
Ye blame yt ydelly in weyn,		
And maken a comparyson		
Of the dedys of Iason,	4600	[leaf 265, bk.]
Of Pheton, and of Icharus,		to Phaeton and Icharus,
That wolde fleen, ye tel[le] thus.		
But I me cast[e] nat to fle		But I'm not going to fly over the sea,
With y-charus ouer the se,	4604	
Nor with Pheton al my lyve		or drive Phaeton's chariot.
The chare of Phebus for to dryve,		
Nor for to wyne the flees of golde,		
Of which to form ye han me tolde.	4608	
Of al her foly wilful dede		
I wil take no maner hede ;		
But I desire the knowleching		I want to understand the motion of heaven, of sea, and tides.
Of the hevne and his meryng,	4612	
And also of the salt[e] see,		
And eke what thing yt myght[e] be,		
Why the flood, as clerkys telle,		
Folweth with hys waves felle,	4616	
And after that the ebbys sone		
Folweth the concours of the Mone,		
The reson out I wolde fynde		
After the course oonly of kynde ;	4620	
Thogh I ha this effeccion		
Prentyd in myn oppinion,		
Vu-to yow is noon offence.		
For, vtterly, thys my sentence :	4624	
I wil go serve my maistresse,		I'll go and serve Venus at once.
I mene Venus, the goddesse.		
I wil ther-of make no delay,		
Lo, here is al ! I goo my way.”	4628	

¶ Here ansuereth Diane vn-to the Auctour.

Diana.

“ Thogh I al day do forth my peyne,	4632
By force I may the nat restreyne,	
Nor I wil nat the conterplete	
Nouthur in colde, nouthur in hete,	

<i>Diana</i>	"Nor the afforeen by the lappe,	
says she'll	Til thou falle in Venus trappe	
leave me to	By somme vnhappy frowarde chaunce,	
[leaf 266]	That thow falle in repentaunce	4636
fall into	Of thing wherin ⁿ thou doost offende,	
Venus's trap,	And seyst : thow mayst yt nat amende,	
	Nouth ^r by wyt nor purveyaunce,	
	Thorgh ⁿ foly of thy gouernaunce,	4640
	That thow lyst the nat provyde	
	To caste afor ⁿ , on ⁿ every syde,	
and into	The perel of thyn ⁿ aventure,	
danger.	Which thou art lykly to endure.	4644
	Ther may be made noon ⁿ avoydaunce ;	
	Thow hast nat yet swich aqueyntaunce	
	On ⁿ every part of thy maistresse,	
	Whom thow callyst thy goddesse,	4648
	In every cost, both fer and nere,	
	And yivest to hir so gret powere,	
	As al wer laeyd in hir cheyne,	
	As thogh ⁿ she myghte al restreyne ;	4652
But if I only	But yif thow wistest everydelle	
knew what	And knew what she were ¹ ryght ^t welle,	¹ were] war A.
Venus really	Al hir maner and hir gyse,	
is,	In hyr thow sholdest in no wise	4656
	Hau so grete affeccion ⁿ	
	Nor swyche ymaginacion ⁿ ,	
	But ageyn ⁿ hir lust debate	
I should hate	And haten hir of gretter hate	4660
her, and slash	Than ⁿ euer dyde dyomede,	
her with my	Which with his suerde made hir blede.	
sword like	To hir he gaf so grete a wounde	
Diomed did.	So mortal and so profounde	4664
	That without[e] more abood	
	She shoold ha deyed, so yt stood ;	
	Ther was non ⁿ other mene weye.	
	Yif goddys myght ^t of kynde deye,	4668
	But deth hath, in conclusyon ⁿ ,	
	In hem no dominacion ⁿ .	
[leaf 266, bk.]	For thingys which that be dyvyne	
	Vnto deth may nat enclayne.	4672

" And thus consydyred every thyng Of hyr wonderful wykyng, Thow sholdest not, and thou wer wys, Yife to hir so grete a pris,		4676	<i>Diana</i> says I'm not wise to praise Venus so highly.
Yif thou knyw in thy reson The noble sentence of Caton ¹ , Which comaundeth, thus I mene,		¶ <i>parce</i> ¹ <i>laudato</i> .	I should follow Cato's advise, and be moderate.
A man to preysen in A mene,		¹ <i>parce</i>] <i>per te</i> F. A.	4680
Both in high and low degre, And by no superfluyte, Lyst after be no lak y-founde ;			
And wher as ² thou lyst the to grounde,			4684
To sustene thy grete errour,		² <i>as</i>] <i>om.</i> A.	I've also mistaken Nature,
To make nature thyn Auctour, That she ³ sholde ha commaundyd thus		³ <i>she</i>] <i>om.</i> A.	
The to folwe Dame Venus,			4688
Which was no thing hir entent Nor fyn of hyr comaundement.			who never bade me follow Venus.
For I dar seyn and yt expresse That nature, the goddesse,			4692
By recorde of wysest clerkēs, Hath noon errour in hir werkes.		¶ <i>quia dirigitur ab intelli- gencia non errante.</i>	Nature is per- fect in all her works.
For god, which gouerneth al By hys pover eternal			4696
And hys dyvyne sapience, Hath throug hys myghty providence Dame nature ordeyned so			
That she may noon errour do			4700
Nor forfe to no maner wyght.			God made her so.
Thow vnderstood hir nat a-ryght, To comprēhēde in thy felyng The cler entent of hir menyng ;			4704
She bad the, nouthur fer nor nere, To sojourne in the Erbere, By no maner feyned weye,			She never bade me stay
Wher ydelnesse bereth the key,			4708
Nor wher as she ys porteresse Of the gate and chefe maistresse, Wher as Dedit was first foundour,			[leaf 267] in the Garden of Pleasure.
Lord, and sire, and gouvernour,			4712

Diana "Oonly ordeyned for delyte
 And voluptuose appetyte.
 warns me that Pleas-
 ure's Garden ¹For both the host and the hostel¹ 1-1 om. A.
 Ben so perulouse and cruel 4716
 That, to rekene hem oon by oon, ¶ id est pericula.
 A man wer bet in sooth to goon,
 Who al the perails kan espye,
 In-to the dreadful host[e]rye, 4720
 is worse than
 the house of
 Lyeaon, A-forne consydrd every thing,
 Wher Lychaon was, lord and kyngt ¶ Ille lychaon interfecit
 bal hospites suos.
 Of Archadie, the myghty londe,
 who murderd
 all his guests, Which slough and mordred with his honde 4724
 Hys gestys soothly everychon;
 Whan they kan, he spared non.
 But thys erber, as I ha tolde,
 Is wel wors a thousande folde, 4728
 For which consydre in thy thought
 To be war, thou entre nought."

The Author. ¶ **How thauctour ansuerede Diane.**

I tell Diana "Madame," quod I, "with your leve,
 Wher yt offend[e] yow or greve, 4732
 I may nat knowe the meschefe,
 Ther-of tyl I ha made a prefe;
 But happe what ever happe may,
 I thynk for to make assay, 4736
 For the conceyt of my reson
 Contrarieth your oppiniow;
 that she and
 I differ in
 opinion, Ye and I ful gretely varye;
 Our Iugement[es]² be contrary, 2 Iugementes; Iugement F.,
 Iugementes A.
 And stonde also at discordaunce 4741
 Touching the gardyn of plesaunce.
 [leaf 267, bk.] Ye seyn, yt ys contagious,
 She says the
 Garden of
 Pleasure is
 harmful:
 I say it's
 agreeable, And I, how yt ys gracious, 4744
 Agreeable, and debonayre,
 And ye holde the contraire,
 This your fantasye at al.
 And thogh yt wer[e] as mortal, 4748
 As horryble³ and foule also, [This line added in the margin.]
 3 As horryble] [ho]rrible F.
 As ys the paleys of **Pluto**, ¶ Pluto est deus infernalis.

“ And as ful of blak derkenesse,		<i>The Author.</i>
Of sorwe, and of wrechehidnesse,	7452	However bad
Yet fynaly, how euer yt bee,		the Garden of
I shal assayen and go see,		Pleasure is,
Afforce me and do my myght ^t		I mean to
Therof in hast to haue a syght ^t ;	7456	see it.
For thyng that may nat be eschiwed		
But of force mot be sywed.		
Yt semeth a maner destane,		
The which, in sooth, no man may fle,	7460	That's my
For which ye lese your langage.”		fate.

¶ Diane.

“Thow seyst sooth, I am nat sage		
To make so a long sermon		
Ageyn[e]s thyn oppinion;	4764	
For what so ever I devyse,		As I'm de-
Thow wilt folwe thyn ovne guyse.		termind to
Thou gest of me no more langage,		go my own
I put al the surplusage	4768	way,
In thyn ovne eleccion		
After thy discrecion,		
To chese or leve, sith thow art free,		
At thyn ovne liberte.”	4772	
And with that worde Diane amoon		¶ Auctour.
Tooke hir leve and ys a-goone		Diana leaves
As fast as she hir tale brake,		me.
And I neuer after with hir spake,	4776	
For she without[e] more arest		
Took the thykke of the forest.		

¶ How the Auctour took hys wey
towards the herber of Deduit.

Withouten any lenger space		
I gaue on my waye trace	4780	
And Diane anon forsooke,		
And forth the ryghte wey I tooke,		I follow the
Bothe throughe felde and throughe forest,		right-hand
Forth ryght ¹ , as me sempte best,	4784	road.
Gan to crosse doyne and dale ²		
		¹ dale] talle A.

The Author. And ouer-twerten hille and vale,
 I press on, The next[e] wey as was myn happe,
 Spared nouthur bussn nor gappe, 4788
 Felte nowher¹ no greuance <sup>1 nowher] nowgher F.,
 nouthur A.</sup>
 feeling For [my] ioy and my plesaunce,
 happy, Both in counテナunce and chere ;
 As I neghed the herbere, 4792
 Me thought, I gan encresse more
 And to helthe me restore,
 Evene lyke as was my fate,
 till I reach Til I kam vn-to the gate. 4796
 the gate of

¶ Here the auctour maketh a descripcion
 of þe place.

the garden where Pleasure and Cupid dwell,
 This lusty herber delytable,
 Above al other most notable,
 Wher **Dedit**—the story telletn—
 With **Cupide**, hys brothir, duelleth, 4800
 The which entende never a day
 But vn-to myrthe and vn-to play ;
 as well as Cupid's followers,
 And al[le] tho that there abyde
 In the *sernise* of **Cupide** 4804
 Ha noon occasion
 But lyke to her affeccion
 In that fresshe, lusty place
 Hem to disporte and solace. 4808
 For this the gardyn and the cloos,
 The whiche hath so grete a loos,
 [Lat 268, bk.] And, for the excellent fayrenesse,
 Is remembred, in soothnesse, 4812
 Of many clerkes as be writyng
 For the faire, fresh belyng.
 Among them was Guillaume de Lorris, who wrote the *Romance of the Rose*,
 Among[e] whiche ther was on
 Most specialy of euerychon, 4816
 I mene hym, with-out[e] glose, ¶ *Nota quomodo auctor allegat historiam de Rosa.*
 That gan the romaunce of the rose ;
 The whiche drempte in his slepyng,
 How erly on A morwynyng 4820
 He was vn-to this gardyn broght
 And so longe aboute hath soght,

Til he fonde a smale wicket,		<i>The Author.</i>
The which ageyn[e]s him was shet ;	4824	
And fonde as thoo noon other weye,		Guillaume de Lorris knockt at the gate.
Til that he gan ¹ knokke and praye ;	¹ gan] kan A.	
And, without[e] more delay,		
Ther was no wight that sayde nay	4828	
Nor made thoo no straungenesse,		
For the porter ydelnesse		The porter Idleness let him in,
Lete hym in, and that in hast ;	¶ Ociositas.	
And whan he was the entre past,	4832	
He fonde a place of grette delyte		to a delightful place,
Most plesant to his appetyte.		
The beaute was so souereyn,		
For which he felte ful gret peyn,	4836	
He had so gret affeccion		where he longd for a girl's Rosebud,
To han yt in possession		
Oonly for beaute of A roose,		
Of which the levys wer ful cloose	4840	
In maner of A rounde boton,		
That herte and hool affeccion,		
He gafe therto in soth[e]nesse,		
For the excellent[e] swet[e]nesse	4844	
The which environ dyde sprede,		[leaf 269]
Ful desirous yt to possede.		
For love of which, in substaunce,		for love of which he wrote the <i>Romance of the Rose</i> , an
He compiled the romaunce	4848	
Callyd the Romavnce of the Rose,		
And gan his processe so dispose		
That neuer yet was rad noo songe		
Swich a-nother in that tonge,	4852	
Nor noon that in comparysoun		incomparable poem.
Was so worthy of renown,		
To spekyn of philosophie,		
Nor of profounde poetrie ;	4856	
For, sothly, yet it doth excelle		
Al that ever I herd of telle.		
And in ² this book most notable,	² in] om. F. A.	
Most lusty and [most] agreable,	4860	
The Auctour pleynty doth declare,		
Openly, and lyst nat spare,		

<i>The Author.</i>	How he first in that erber	
G. de Loouris did homage to Cupid for his girl's rosebud,	Bekam a trew[er] homager Vnto Cupide , and dide homage. He was so rent with lovys rage For the feyre, fressh botom, Swettest in comparison, Most goodly and delycious, For which he was so ameraus Felt in his hert[e] ful gret peyn To forn or he myght atteyn	4864
and at last gained it:	At hys lust yt to possede. But at the last[e] for his mede Of Aventure thus yt fil: He had hit at his ovne wil,	4868
and the <i>Romance of the Rose</i>	And al the maner and the guyse The romaunce doth deuyse, Ful of mystery and secres	4872
[leaf 269, bk.] tells you all the process,	And many vnkouth prevites, As the processe kan yow lere. So ful of pith is the matere That swich a book in Romaunce Was neuer yet [y.]made in Fraunce Nor compiled in sentence, It is so ful of sapience.	4876
		4880
		4884

¶ **Here tourneth the auctour ageyn¹ to
hys matere.**

I'll now try to describe this Garden of Pleasure to you.	And of thys lusty, fressh herbere, Most agreable and most entere, To declare yt and expresse, A-noon I wil my style dresse And ther-of make mencion To kome to myn ¹ entencion; For ellis myght I in no wyse Al the maner here deuyse Touching hooly myn ¹ estate, To tel, how that I was chek mate, By and by myn ¹ aventure Touching my discon-fytur And hooly the occasion ¹ ,	4888
		4892
		4896

As I haue maked mencion,	4900	<u>The Author.</u>
For which Venus, the goddesse,		
My lady eke and my maystresse,		
Sent[e] me vn-to that place,		
Callyd the herber of solace.	4904	
Now shal ye here, and ye take hede,		I'll tell you how I sped.
Al the processe of my spede,		
Both the gynnyng and the fyn,		
And how I kam to that gardyn,	4908	
And the maner of myn entre,		
Wonder desirous for to se ;		
And first gan in my self recorde,		
Wher the beaute dyde acorde	4912	I was anx- ious to see, whether this Garden of Pleasure was like my
By any maner Resemblance,		[leaf 270]
Touching ¹ my drem ¹ in substaunce,	¹ drem] dreen F.	dream- garden.
Wher yt be lyke in any thing,		
I mene as thus, wher my dremyng,	4916	
Which in this book I shal disclose,		
Be lyke tke Romaunce of the Rose		
Only, in conclusyon,		
Touching our bothe avysion.	4920	

¶ Here declareth² the auctour the thinges
that he saugh without the herber.

First I wol touchen and declare	² declareth] dyscryvyth A.	
Al the maner and nat spare		
Of the Ryver environ,		
Which that ys descendyd down,	4924	Its River flowd thru the green mead,
Euer flowede, as I took hede,		
The lusty, freshe, grene mede.		
The water was so cristal clene	¶ Ita aqua non est sine misterio fluminis dicitur quia fluit / vnde Ouidius de arte : Indite eunt ³ anni more fluentis aque / Nec que preterit &c. ³ eunt] essent F. A.	
And as gold the gravel shene,		
And this Ryuer, in certeyn,		
Lasse was somdel than sayne,		
And the cours of thys Ryuer		
Ran throug-out the grene herber	4932	
With his stremys fresh and colde,		
That yt was Ioy for to beholde,		and was a joy to behold.
Which refresshed al my chere :		
The watir was so pure and clere.	4936	

<i>The Author.</i>	And with myn hool[e] ful entent By ryght good avysement I saugh by clere ¹ in-speechion	¹ clere] good A.	
Outside the Garden-walls I saw Pic- tures of	Vpon the wallys environ Many wonderful ymages, Ful ougly of ther vysages, Purtreyd high vpon the wal,		4940 4943
	And what they wern I tel[le] shal :	¶ <i>Iste decem imagines extra viridarium² depicte con- trariantur amori.</i>	
1. Hate, 2. Felony, [leaf 270, bk.]	I saugh first hate and ³ Felonye,	² viridarium] veridarium A. ³ and] om. A.	
3. Villainy, 4. Covetous- ness,	And next besyde vylenye, And in ordre Covetyse		
5. Avarice,	And ⁴ hir suster Auarice ;	⁴ F. and A. insert <i>in</i> after <i>And</i>	4948
6. Envy,	And after next I sawgh envye, Fulfilled of malencolye,		
7. Sadness,	Tristesse [eke], pale of visage,		
8. Age,	And next besyde croked age, Tremblyng as she wolde dye,		4952
9. Hypo- cricy,	And bysyde ypocrisie, Dedly of chere lyke a rynde ;		
10. Poverty,	And pouerte stood al behynde, Foul of face and nothing faire ; And al they wer[e]n ful ⁵ contrayre	⁵ ful] om. A.	4956
painted high up.	Vnto love, yt is no dout ; Ther-fore they wer set without High vpon the wal[le] peynted, Deduit with hem was nat aqueynted Nor with hem lyst nat abyde, And also eke the god Cupide		4960 4964
	Hath no lust with hem to be, They wer so frowarde for to se.		
Looking at them did me good.	And al the whiles I ther stood, Me thought, yt dyde me gret good To be-holde the purtreitures And the wonderful figures With ther ougly countenaunces, By al maner accordaunces Euerych lyke to hys degre Arrayed, as they shold[e] be, Bothe in shappe and (in) portrayture, And eche of hem, y yow ensure,		4968 4972 4976

Pretendede in signifiante
 By there chere¹ grete displeaunce ¹ chere] chere A. *The Author.*
 Froward of in-speccion).
 And yet as of proporsion 4980
 They² wer by craft made ful sotyle, ² They] There A. [leaf 271]
 As I behelde aryght grete while ;
 Til that I kanð to the wicket,
 Which was closed and y-shet, 4984
 And first fonde ther ydelnesse,
 Whiche bere the key as porteresse,
 The whiche was vn-to me Warde
 Nouthur straunge nor³ frowarde, ³ nor] nother A. 4988
 But let⁴ me yn and that in hast ; ⁴ let] lat A. Idleness let me thru it,
 And whan I was the gate past
 With al myn hool[e] hert entere,
 I thanked hir on my manere 4992
 That she wolde nat debate
 To suffre me entre at the gate.

¶ Here reherseth the auctour, how he was res-
 seyved and accepted of a lady callyd Curtesy,
 whiche graunted him lyberte to goo wher
 him lyst.

And ryght anon, whan ydelnesse⁵ ⁵ ydelnesse] I ydelnesse
 Only of hir gentilesse F. A. 4996
 Hath me receyved with glad chere and receivd me gladly.
 In-to this lusty, fresli herber,
 As she that was my first[e] gyde,
 I saugh after stond asyde 5000
 Vnwarly, as I koude espye,
 A lady, called **Curtesye**,
 The which of hir benignite
 Took hir way towardys me, 5004
 And seyde thus with ryght glade face :
 "Ye be welcome to this place,
 Ordeyned oonly for comfort,
 For solace, and for disport ; 5008
 In the which, shortly to telle,
 Now⁶ other manere folkes duelle ⁶ Now] Neon F.
 But swych as lyketh to obey, [leaf 271, bk.]

The wicket of
 the Garden of
 Pleasure was
 shut.

Then I saw
 a lady,
 Courtesy,

who welcomd
 me, and said
 the Garden
 was meent
 only for
 amusement.

“Withouten variance of on,	5052	<i>Courtesy.</i>
The lawes folwe nygh and fer		
Which that whilom Iubiter		Jupiter made laws to
Establysshede of entencion		
In hys myghty region,	5056	
To enelyne folke in dede		lead folk to
To lust onoly and flesshlyhede		fleshy pleasures.
And to woluptuous deylte ;		
And this ¹ hooly ² the appetyte	¹ [this] thus F. A. ² hooly] the holy A.	5060
Of al the folke that duelleth here,		
By processe as thou shalt lere,		
Yif thou lyst thy wyt applye.”		
And in thys wyse Curtesye ,	5064	
Lusty, fresh, benigne and fre,		
Ful goodly hath receyved me		
And made me ful noble chere,		
And al about[e] the herbere	5068	I was free of the Garden of Pleasure.
With-outen any straungenesse		
Oonly of hir gentillesse		
She graunted me, and that anoon,		
Wher that me lyst[e] [for] to goon,	5072	
Oonly with this condicion :		The only condition was,
That by no collusyon		
She myghte fynde nor espye		
That I dide vilenye,	5076	that I shouldn't do damage to any growing thing.
Throgh my defeaute nor trespass,		[leaf 272, bk.]
To no thing growyng in the place,		
Sith al the gardyn environ		
Was frely put in my bandon	5080	
And al hooly in my garde,		
For which, as I koude awarde		
And deme in myn oppynion,		
Here requeste kam of reson.	5084	

¶ **How the auctour commendeth the Herber.**

Whan I behelde this lusty place,		
So ful of beaute and of grace,		
And had ech thing apperceyved,		
Me sempte, I was nat ³ deceyved	³ nat] om. A.	5088
In such a place to abyde,		I thought I should like to stay there.

<i>The Author.</i>	For, truly, vpon euery syde,	
	As I behelde to my plesaunce,	
I think the Garden of Pleasure	Me thogh[t], I fonde al suffisaunce,	5092
	As of delyte ther lakkyd nocht	
	That was ravished in my thoght,	
	And held my self verayly	
	Passyng ewrous and happy	5096
	That ever I had[de] swich a grace	
	For to entrez in that place.	
	Yt was so glad, and so Iocunde,	
joyful	And of al Ioye most habounde,	5100
	So excellent and so notable,	
	Surmountyng and delytable,	
	That shortly, as I kan dyffyne,	
and diuine,	It sempte werrayly dyvyne,	5104
	As me thoght in my demyngt	
	Pleynly, And noon erthly thingt ;	
	For of beaute and of renoun,	
	To make iust comparison,	5108
	Yif I shal the trouthe telle,	
excelling all places,	Placys al yt dyde excelle,	
	To whos beaute was noon lyche :	
[leaf 273]	Soothly nat the paleys ryche,	5112
even that in which the Gods liue,	I mene the house celestial	
	Wher the goddys immortal	
	With Iubiter, gretest of myght,—	
	The sterry place ful of lyght—	5116
	Abydeth in the high hevene,	
	Brighter than the firy leuene ;	
and the palace of Apollo.	Nor the paleys of Phebus,	
	Which is so ryche and curious,	¶ Regia solis erat. 5120
	To rekne al, yt wil not be	
	To be resembled of beaute	
	To this place, high nor low.	
	For as fer as I coude know,	5124
	Euery where in my walkyngt	
No glael or sweet thing is lacking.	Ther lakked[e] no maner thingt	
	Of Ioye, merthe, nor gladnesse,	
	Of holsond ayr, nor of swetnesse ;	5128
	And ay the more I gad to presse	

The more my Ioy[e] gan tenceresse ; ¹	¹ tenceresse] toenerese A.	<u>The Author.</u>
And yif I sholde aryght deseryve		
The beaute during al my lyve,	5132	The beauty of the Garden of Pleasure
The tyme wold[e] not suffice		
To tel the maner and the guyse		
Of the excellent fairenesse.		
And eke also the noblesse	5136	
Of this herber most renomed,		
Who so lyst aryght take hede,		
Ful many day or I was born		
Hath be deseryved her to forn,	5140	was described of old by G. de Lorris and other authors.
Both in metre and in prose.		
I take recorde of the rose		
And of many mo Auctours.		
The which of blosmys and of flours	5144	
And of herbys vertuous		
Is euery wher so plenteuous		
That to euery maladye		[leaf 273, bk.]
A man may fynde remedye	5148	Its herbs will cure every disease.
To preserve a mannys ² lyf.	² mannys] mans A.	
Ther nature is so sanatyf		
That the leche most famous,		
Callyd Esculapius,	5152	Esculapius could find there all grains and gums for sick folk,
Yif he wold[e] ther be kynde		
Any maner herbe fynde :		
Outher bitter outher soote,		
Greynd or gomme, rynde and roote,	5156	
Pertinent vnto physike		
To helpe folkys that be syke,		
Of frutys holsomme vpon tres, ³	³ tres] tre F.	
Of many sondry [divers] gres,	5160	
Yt nedede ⁴ him no more enquere,	⁴ nedede] nede A.	
For he sholde fynde hem there		
As fresh in wynter and as grene		
As in the lusty somer shene ;	5164	as fresh in winter as in summer.
For ther may no corrupcion		
Haue there domynacion.		
And of the herbys thise the chefe,		
Who so lyst to make a prefe,	5168	
Ther ys no venym, nor poyson,		

<i>The Author.</i>	Nor noon ⁿ intoxicacion Of adder, serpent, nor dragon, Made nor contrived by treson, But that the herbes of Nature Vertu han yt to recure,	5172
The Garden of Pleasure	And with al this yit ouer more A man ⁿ to helthe to restore Of kyndly sekenessys and foreyn ⁿ . And here and ther vpon ⁿ the pley ⁿ Amongys al thise glade thingis	5176
containd fresh Springs to water	Ther be ful freshe wel[le] springis, That with her holsum lycour clere Ouerspredden the herbere,	5180
[leaf 274] the meads,	The Rotys, greyn[e]s, and the sedes, And the smothe softe medes, Fletyng with bawme sanatyf ^t Of kynde most restoratyf ^t , That yf ther wer in any ¹ londe	5184
where a love- struck man	A man ⁿ ybrent with lovys bronde, Or with his dredful arwe woundyd, Yif he wer ewrous to be soundyd,	5188
could get heald.	This place wer most convenient Vn-to his amendement : To duel among the freshe flours As folk that love paramours. For ther they myghte fynde and se Wher-with they shal recuryd be. And myddys of the soote herbage	5192
Wild beasts were there,	Ther be bestys eke savage, Grey and falwe, white and blake, Euerych pleyng with hys make, Bothe on ⁿ hillys and on ⁿ vales	5200
and Night- ingales on cedars.	Ther herde I also nyghtyngales Syngyng on ⁿ the Cedres trene, Tavoyde away al sorwe and tene With her hevenly nootys clere, Euerych of hem with his fere, With so melodious acorde That ther was founde no discorde ; For y suppose, ther ² is no man ⁿ	5204
		5208

¹ any] ony A.² ther] the A.

That aryght ^t reporte kan		<i>The Author.</i>
The wherbles, nor the vnkouth touns,		No one can describe the
Nor the rayssshinge sowns,	5212	angelic
Nor the sugryd melodye		harmony of
Of ther soot[e] armonye,		the Nightin-
So aungelyke vn-to the Ere		gale's song.
Throgh the gardyn her and there	5216	
That ther is no man in hys wyt		
The whiche koude ha ¹ leyd yt	¹ ha] he A.	
Nor demyd yt in his entent,		[leaf 274, bk.]
But yif he had[de] be present.	5220	

¶ **How the auctour espied first the god
of love.**

And among al thys plesaunce		
Yt fil in-to my remembraunce		
And gan to wonder ful gretely		
That Diane was hardy	5224	Diana ought to be ashamed
Touching this gardyn of delyt,		of herself for
How she durst haue yt in despyt,		abusing the
Which to me she hath so blamyd ;		Garden of
She oughte for to be ashamyd	5228	Pleasure.
Yt to lake in any wyse.		
And while that I gan me ayse		
And my looke ² to ³ cast a-syde,	² looke] book F. ³ to] out. A.	
Y saugh Dedit and Cupide	5232	In it I see
With her folkys a gret Route,		Pleasure and
Al the herber rounde aboute, ⁴	⁴ aboute] a bounte F.	Cupid, and
By hem self[e] tweyn and tweyn,		their tolk
Ful besely to don her peyn	5236	
Hem to play and to solace		
In that lusty, mery place,		
Euerych glad and fresh of chere.		as glad as
And tho I gan aproche nere	5240	
To seen the vnkouth countenaunces ⁵	⁵ countenaunces] counten-	
And ther gracious ordinaunces, ⁶	tenance A.	
Goodly fresh and debonayre,	⁶ ordinaunces] ordyn-	
As an Angel fethred faire.		ance A.
In karol wise I saugh hem goon,	5244	Angels,
And formhest of hem euerychoon		dancing.

<i>The Author.</i>	I saugh Deduit , and on his honde,	
With Pleasure went	Confedred by a maner bonde,	5248
Lady Gladness,	Ther went a lady in sothnesse,	
	And hir name was gladnesse,	
	Loth a-sonder to dissever,	
	For they wer to gedyr ever	5252
	Fresh of hewe and no thing pale ;	
[leaf 275]	And as any nyghtyngale	
singing sweeter than the Syrens.	She sange that Ioye was to here,	
	That the lusty nootys clere	5256
	Of Sirenes in the see	
	Ne wer nat lyke, in no degre,	
	To the soot[e], sugryd song ^r	
	Whiche they songen euer a mong ^r	5260
	Of Ioye, myrthe, and lustyhede.	
	And in my walke, as I took hede,	
	I saugh Deduit amongys other	
Cupid alone	With Cupide, his ovne brother,	5264
	By kyndly generacion	
	Bothe of oo condicion,	
	Moder to whom was Venus .	
	But of name most famous	5268
	Was Cupide , for oonly he	
	Had allone the dignite,	
	The honour, and the chefe renoun,	
had the rule of the Gardens.	And the domynacion,	5272
	And hooly al the gouernaunce	
	Of this herber of plesaunce.	
	And for his highe worthynesse,	
	For his power and noblesse	5276
	Al to him they dide enclyne ;	
	For ther [is] noon that may declyne,	
	For to rekene al the Route ,	
	But that he kan make hem to lowte	5280
	Vn-to his subieccion,	
	For his Iurysdiecion	
He can tame the proudest.	May constrey[e]n high and lowe ;	
	And who that lyst his power knowe,	5284
	The proudest he kan make tame ;	
	For ther is nouthur halt nor lame,	

So hawteyn ^d nor so surquedous,		<i>The Author.</i>
So lusty nor so coraious,	5288	
Nor the goddys eternal,		[leaf 275, bk.]
Erthly nor celestial,		Even the
But they must of diwe ryght ^t ,		Gods obey
Mangre al her grete myght ^t ,	5292	Cupid.
Stonde vnder his obeyssaunce		
To a-byde his gouernaunce.		

¶ Here¹ declareth the auctour the maner
of hys corowne.

¹ Here] lte F.

T he same tyme stille y stood		
And consydred and a-bood	5296	
With a sobre countenaunce,		
Seyng the gret[e] suffisaunce		
Of this god most dredeful,		
Most myghty, and most wonderful.	5300	
And sodeynly, as I took hede,		On his head
I saugh a corowne vpon his hede,		is a crown set
Passing riche and curiouse		with stones,
And ful of stonys precieuse,	5304	
Fet out of the ferther ynde,		
Which by vertu of ther kynde		
Made euery man in his estat		which make
Ryght ewrous and ryght fortunat.	5308	folk fortun-
For <i>somme</i> were so graciouse,		ate,
So myghty, and so vertuouse		
To make folkes anyable,		amiable,
And other to be honourable,	5312	
And other, as I can reporte,		
With good hoope to confort,		Spes.
To kepe a man in al gladnesse		merry,
And avoyde of hevynesse ;	5316	
<i>Somme</i> had vertu and renoun		
To kepe a man from al poyson,		
And <i>somme</i> hadde suffisaunce		
To kepe a man from al grevaunce,	5320	and free from
And <i>somme</i> in Ioye to conserue		harm.
And fro sorwe to preserve		
And with myrthe to releve		[leaf 276.]

<i>The Author.</i>	That noon hevynesse greve ;	5324
Some stones in Cupid's Crown keep folk free from disease.	And somme gaf perseueramice	
	Ageyn al maner <i>perturbaunce</i> ,	¶ <i>perseuerancia.</i>
	Manly of force to sustene	
	Al disese, peyne, and tene,	5328
	And euery maner aventure	
	Good and evel for tendure,	
	That, to rekne oon by oon,	
	Ther ne was no maner stoon	5332
	Set in his corovne but of value	
	And but yt were of gret vertue,	
	Euerych of hem in his degre	
	Of grete power and dignite.	5336

¶ Here declareth the auctour the maner
of clothyng^e of Cupido.

Cupid's clothing	Hys clothyng eke, yif ye lyst here, Was wonder dyvers of Manere, The vnkouth werke y-made of olde Nouthur of silke nouthur of golde	5340
was of ever changing colour	But of a mater wonder straunge, Ever redy for a ¹ chaunge	¹ a] to A.
	In-to as many folde colours As in erthe growe flours,	5344
	Outher on hilles, vale, or playn ^d ; And ener yt was in non certayn ^d ,	
	Of what colour yt myghte be, For ther was of noo degre	5348
not to be describ'd.	Nor in this worlde no man a-lyve That konnyng hadde to descryve, Of what colour was his clothing,	
	It was so dyners of chaungyng.	5352
	And this god hadde eke also On his shuldres wynges two,	
He had two wings on his shoulders, [leaf 276, bk.]	Al vnwarly and vnwist For to fle wher euer hym lyst	5356
of feathers like Angels'.	As any swalwe swifte of flyght ^t ; And of fethres he was as bryght ^t	
	As an Angel of paradys,	
	That I hadde in my devys	5360

The Author.

And in myn hert[e] grete plesaunce
 To beholde his gouernaunce ;
 And eke this god, in special,
 As he that onerecometh al 5364
 And daunte kan [bothe] yong and olde,
 Was wonder fair for to beholde :
 Yong, lusty, fresh, and also eke
 Symple and as dowwe meke, 5368
 Debonaire and amyable,
 Curteys, large, and honourable,
 And fulfilled of gladnesse,
 Of myrthe, play, and lustynesse, 5372
 And¹ wel y-cheryd of lokyng, ^{1 And] a A.}
 And his eyen ay laughyng,
 Clere, and gray, and eke drawyng,
 And plesaunt eke of behoklyng 5376
 To lure folkys and to drawe
 And to constreyne hem to his lawe ;
 Thogh somme seyn, in special,
 That he seeth ryght^t noght^t at al, 5380
 But is² as blynde as stok or ston, ^{2 is] it is A.}
 But what they langlen euerychon,
 I espyed by hys chere
 That his sight^t was ryghte clere. 5384
 And his eyen in lokyng^t
 Weren, me thoughte,³ ryght^t persyng^t ^{3 thoughte] though A.} but piercing.
 And ryght^t faire in apparence,
 And, short[e]ly, thus, in sentence, 5388
 I sawgh this myghty god certeyn
 In his estate ful wel be-seyn.

¶ Here telleth the auctour, how the god of love [leaf 277]
 lad on hys one⁴ hand gladnesse and Doultz
 regarde. ^{4 one] om. F.}

And this dredeful god Cupide,
 That kan departen and devyde 5392
 To hys servauntes wele or wo,
 Ryght^t as him lyst, for bothe two
 Ben in his honde fully committed,
 Tabyde sure or to be flytted, 5396

Cupid can
 give his serv-
 ants weal or
 woe.

<i>The Author.</i>	Al stant in his gouernaunce :	
	Ioye, myrthe, or displeaunce,	
	Al ys knet vnder hys bonde ;	
Cupid leads with him Beauty,	And he lad vpon his honde	5400
	A lady, passinge fair ¹ to se,	¹ fair] for A.
	And hir name was Beaute ,	
	A lady of ful gret plesaunce,	
	For, fynally, hir aqueyntaunce ²	5404
	Was to him most acceptable ;	² aqueyntaunce] aqueyntaunce F.
	Of port she was so agreable,	
	So debonayre in euery part.	
Sweet-Looks, and Gladnesse,	And with him eke was doulz reguart	5408
	And a lady, in sothnesse,	
	Of whom the name was gladnesse.	
	And this god most ³ debonayre	³ most] om. A.
He has two bows,	Bare twoo bowes ful contrayre	5412
	And arwes eke of sondry guyse,	
	Mervelouse for to devyse,	
	With which, wher they be square or rounde,	
	He kan hurte, Mayme, or wounde,	5416
	And what tyme kan no man knowe.	
	And touching hys first[e] bowe,	
one smooth,	Whiche that is so pleynd and smothe,	
	Is wroght and made, this verray sothe,	5420
of ivory, and white ;	Al to gedre of yvory,	
	Y-piked out ful craftyly,	
	As any snowe passing white,	
	And to be-hold of grete delyte.	5424
[leaf 277, bk.] the other black, and full of knots,	The tother, hydouse and ryght blak,	
	Wrought al oonly for the wrak,	
	Ful of knottys and of skarrys,	
	The tymber is so ful of warrys.	5428
to shoot his arrows as he likes.	And of his arwes to devyse,	
	This is of hem pleyndly themprise :	
	To shete hem, whan he is purposyd,	
	Lych as hertys be dysposyd	5432
	And enclyned of nature,	
	Ryght so love dooth his cure	
	To marken hem, in conclusion,	
	Most covenally in ther seson	5436

After dyuersyte of men;		<i>The Author.</i>
And they wer in novmbre ten;		Cupid has
Thise arwes which that I reherse		ten Arrows,
Sharpe fyled for to perse,	5440	
And there namys ¹ by and by	¹ namys] nannys F. A.	whose names
Be rehersed ceriously		are given in
In the Rose, who taketh hede,		the <i>Romance</i>
In ordre ther ye may hem rede,	5444	of the Rose.
Her names and concicion),		
Her force, her power, and renoun;		
Ther he may her kyndes knowe.		
And fyve vnto the first[e] bowe	5448	Five belong
Ben of nature pertynent,		to his first
Ryght faire and ryght convenient;		bow;
And to reherse hem oon by oon,		
The first and hiest of echon),	5452	
Most to be drad, as thought[e] me,		
Of ryghte callyd was beaute,		and are
The lady which that Cupide		1. Beauty,
Lad in the erber by his syde.	5456	
The secounde callyd was symplesse,		2. Simplicity,
And the thrid, in sothfastnesse,		3. Truth (calld
As the Rose lyst to devyse,		Freedom in
Was ynamed ek frauanchise,	5460	the <i>Rose</i>),
Of which the fethres and the hede		
Wer verrayly, who kan take hede,		[leaf 278]
Fulfilled with al curtesye.		
The fourthe was callyd companye,	5464	4. Company,
The whiche by fervence and desire		
Kyndleth ever lovys fire,		
Comfortable and ryght plesaunt.		
The fythe was callyd beausemblaunt,	5468	5. Good-
The whiche at the sharpe poynt		Looks.
With soot[e] bawme was enoynt,	² sharpnesse] shapnesse F.	
The sharpnesse ² to asswage	[¶] <i>Iste predicta sagitte mouet</i>	
And to allayen the Damage	<i>pruritus</i> ³ et allicitat amatores. ⁴	
In hertys, bothe yong and olde.	³ <i>pruritus</i>] <i>pruitus</i> F. A.	
And al the hedes wern of golde,	⁴ <i>amatores</i>] <i>amarores</i> A.	
Passyng sharp and ryght kervyng		All have
And to hurte eke perynge,	5476	heads of gold.

144 *The Five foul lead-tipt Arrows of Cupid's second Bow.*

<i>The Author.</i>	Of temperure they wer so fyne Thorgh an hert[e] for to Myne, That where so as they dyde assaylle Diffence noon myghte avaylle.	5480
The Five Arrows of Cupid's 2nd bow are black and foul :	The tother fyve wer nat faire, Ful hydous foule and ryghit' contrayre, Mortal of condicion ¶ <i>quia ille affligunt amatores.</i> And of colour blak and broun,	5484
1. Pride,	And so foule that yt was wonder, More dredful than stroke of thonder, And hateful vpon enery syde.	5488
2. Felony,	The first of hem was callyd pride, And the seconde Felonye, The fetheres fret with villenye,	5492
3. Shame,	And the thryd[e] callyd shame, Al envenymyd with dyffame,	5496
4. Despair,	And the fourthe disesperaunce, Which with vnhap and meschaunce Wondeth hertys to the dethe And many hundred folkys slethe,	5500
5. Change of mind ; [leaf 278, bk.] all pointed with lead,	The fyfte chaunge of thoughtys newe : Echoon ful hidouse of her hewe, And the poyntes of eche hede Nat of Iren but of lede,	5504
and tipt with poison,	Whiche tokne was of sorwe and woo ; Cupide had hem forgyd soo Perilouse and hevy at the poynt, For with venym they wer enoynt, To make men, who vnderstood, To wexe furiose and wood. And thise arwes most hateful With sorwe make men so dul Throgh her mortel Auenture That yt ys harde a man recure Without[e] dethe, this douteles, That the arwe of hercules Was nat of pereyl lych therto, Ther venym was ytempred so.	5508
so that their wounds are almost deadly.	And al thise arwes euerychon That I ha tolde of oon by oon,	5512
		5516

Bothe of Ioy and eke of peyne,		<u>The Author.</u>
And also eke the bowes tweyne		
Doulz regarde bare by hir syde,		Sweet-Looks
As hir lyst hem to devyde,	5520	bare Cupid's
And many other arwes kene,		2 bows and
Wonder dredful to sustene.		his arrows.
And thus Cupide and Dame beaute		In his train
And doulz regarde, thise ylke thre	5524	were
Wente y-fere, this no doute,		
And folwyng hem a ful grete route.		
And first of al[le] kam rychesse,		1. Riches,
And next fraunchise and largesse,	5528	2. Freedom,
And also, as I koude espye,		3. Largess,
After hem kam Curtesye ,		4. Courtesy,
Than ydelnesse and with hir youthe,		5. Idleness,
And thise six, as yt ys kouthe,	5532	6. Youth,
Confedred by a maner bonde,		
Euerych vpon others honde,		hand in hand,
Looth a-sonder to devyde,		
Suede ay the god Cupide ,	5536	
Ay to gedre tweyn and tweyn,		[leaf 279]
And dyd also her ¹ besy peyn		¹ her] hys A.
To serve love and nat repent		
With al her hool[e] trewe entent.	5540	
And euerych for the more socour		each with his
With him had his paramour;		paramour.
And al this folke most lusty		
Deduit hadde in his company,	5544	
² Comytted hooly to hys garde:		
Ten wythout[e] dowse regarde, ²		² [These two lines added
Yonge, fresh, and lusty of visag[es ³],		in the margin.]
As with-out wer ten ymages	5548	³ es cut off.
Portreyde in a nother guyse,		
As ye to forn hand herd devyse.		

¶ Here reherset^h the auctour the Mynstralcyes
that Weren in the gardyn of Deduit.

O[f] fortune yt is thus falle
Among thise lusty folkys alle 5552
That they nentende nyght nor day

<i>The Author.</i>	But vn-to merthe and vn-to play ; And folke of al condicion	
In Pleasure's Garden stayd also Gods,	Duelled in that mansion, Of eche cost that men kan nevene. And goddys also of the hevene, For merthe oonly and solace, Soiournede in that lusty place, And hadde Ioy ther to abyde	5556 5560
in honour of Cupid.	In honour of the god Cupide , Havyng al thingis at ther wille. And yt syt nat me to be stille	 5564
They had musical in- struments :	But tel[le], how they were devyded, And also how they wer provyded Of Instrumentys of Musyke, For they koude the pratyke Of al maner Mynstraleye That any man kan specifye ;	 5568
psalteries of Germany and Spain,	For ther wer rotys of Almanye And eke of Arragon and spayne,	5572
[leaf 279, bk.]	Songes, stampes, and eke daunces, Dyuers plente of plesaunces, And many vnkouth notys newe Of swiche folkys as lovde ¹ trewe, And Instrumentys that dyde excelle, Many moo than I kan telle :	 ¹ lovde] love A. 5576
harps, fiddles,	Harpys, fythels, and eke rotys, Wel accordyng with her notys, Lutys, Rubibis, and geterns, More for estatys than taverns,	 5580
organs, monachords,	Orgnys, cytolys, monacordys. And ther wer founde noo discordys, Nor variaunce in ther sovns, Nor lak of noo proporsionys, Ther was so noble accordaunce ;	 5584
	And for folkys ² that lyst daunce	² folkys] folke A. 5588
trumpets, shalmys, and flutes.	Ther wer ³ trumpes and trumpetes, Lowde shallys and doncetes, Passyng of gret[e] melodye, And floutys ful of armonye, Eke Instrumentys high and lowe	 ³ wer] om. A. 5592

		<i>The Author.</i>
Wel mo than I koude knowe, That I suppose, ther is no man ¹ That aryght ¹ reherse kan	5596	
The melodye that they made : They wer so lusty and so glade. They do no thing but pley and syng ¹ And rounde about[e] goo daunceyng, That the verray heuenly son ¹ Passed in comparison ¹ The harpis most melodious Of Dauid and of Orpheous.	5600	The folk in Pleasure's Garden sang and danced,
Ther melodye was in all So heuenly and celestia ¹ ll	5604	making heavenly melody.
That ther nys hert, I dar expresse, Oppressed so with hevynesse, Nor in sorwe so y-bounde, That he sholde ther ha founde Comfort hys sorowe to apese To a-sette his hert at ese.	5608	[leaf 280]
	5612	

¶ Here declareth the auctour, how he sawgh the
Rosys and the Rosier, and the place wher
Ialousye set bialacoil¹ in prison, and the
welle of Narcisus.

¹ bialacoil] bralacorl F.

W ^{han} y had beholde and sey ¹ Myd of the gardyn in a pley ¹ Thise folkys al of oon ¹ entent, So bysy and so dylygent	5616	After seeing all these folk enjoying themselves,
To folowe and sywe ² ther delytes,	² sywe] serve A.	
With al maner appetytes That may the god of love queme, As ferforth as I konde deme,	5620	
With euery maner circumstaunce, That was ther hool attendaunce Al-way there to lyve in loye, And I a-noon ³ vpon my weye ³	³ weye] woye F. 5624	I went on.
Gan passe forthe and let hem be, And went[e] ferther for to se Al the estrys envyron, And as I walked vp and down,	5628	

<i>The Author.</i> In Pleasure's Garden I saw the famous Rosary once kept by Daunger	I saugh the flour[e]s delytable And herbes ful medycynable And eke ful many holson) roote ;	
	And ther I saugh the Rosys soote	5632
	And the famous fressh Roser	
	Whilon) y-kept by Daunger ,	
from the lover who would have toucht one Rosebud ;	Whan) the lover was I-blamed,	
	Oonly for he wolde ha tamyd	5636
	Tan touched yonge Rosis new,	
	Wonder soot and fresh of hew,	
[leaf 280, bk.]	And specially for oon) boton)	
	He had Indignacion),	5640
	That he was hardy outhur bolde	
	To touche hem in that ryche holde.	
also the Dungeon in which Jealousy put Balaceuil ;	Reson) myght) him nat restreynen,	
	Al be that she dyde her peyne,	5644
	What she sayde, yt stood for noght),	
	In oon) poynt to with-drawe his thoght).	
but Cupid could break thru it.	And also there I dyde espye	
	The place, wher that Ialousye	5648
	In a myghty strong Dongon)	
	Pute byalacoyl in prison),	
Further, I saw	Whan) Malebouche by treison)	
	Made hys accusasion),	5652
	But yet this castell large and longe	
	Myghte neuer be made so stronge	
but Cupid could break thru it.	But that Cupide anoone ryght)	
	Gat hyt by force throgli hys myght) ;	5656
	For ther was no resistence	
	Ageyn) hys myghty violence.	
Further, I saw	And as I went[e] to sen aH,	
	I saugh a place in speeyaH	5660
	Which surmountede in beaute	
	The remenant al, as thoghte me,	
	And was most excelent of pris,	
	I sey as vn-to myn) devys,	5664
	Senered by ther self asyde,	
	Ful desyrons ther to abyde,	
	In which, shortly for to telle,	
	I sawgh the noble, ryche welle,	5668

Throgh-out the worlde, nor in ynde,
But men shulde ther y-fynde.

The Author.

¶ Here declareth the Auctour how he loked
in-to the welle.

As I behelde, by gret avys,		This Well of Narcissus
Among thys stonys of gret pris,	5752	
Doun by the bothme wonder lowe,		
I sawgh, so I koude knowe,		
That this wel[le] most royaH		
Was y-pavyd with cristaH,	5756	was paved with crystal,
Shewyng by reflexion		
Al the estris environ		
By Apparence vnto the syght,		
Who that koude looke aryght,	5760	
With-out[e] trouble, so clere yt was,		which re- flected all the sights of Pleasure's Garden,
As in A merour or A glas,		
And al the syghte ¹ of the herbere.	¹ syghte] syt F.	
The watir was so pure and clere,	5764	
So fresh of syghte and so shene,		
The cristal pulshede was so clene		
That ageyn the sonne bright		
It gaf so merueylous a lyght	5768	
That men myghten, out of doute,		
Beholden al that stood aboute.		
And in this merour merueylous		
Behelde the proude Narcisus	5772	
Hys ovne beaute and lyknesse,		
As ye to forn have herd expresse,		
Ground and roote of al hys woo.		
And I beheld therein alsoo	5776	
With many dyuers circumstaunces		
Ryght wonder vnkouth resemblaunces,		
In the cristal stoonys clere,		
And many figure eke appere :	5780	
Of Cupide the lyknesse,		[leaf 282, bk.]
Of Deduit and of gladnesse,		as well as the figures of Cupid,
Of youthe also and of beaute,		Pleasure,
Arrayed lyche to hir degre,	5784	Youth, and Beauty.
With al that other companye		

The Author.

All the folk
in Pleasure's
Garden drew
into a corner
of it.

Whiche ye haue herde me specifye.

And I sawgh al the maner, how

In-to Angle how they¹ drow

¹ they] ther A. 5788

Of al the gardyn oon) and aH

For somme thyng of newe fah ;

And I gan) neghen), of entente

For to wete what they mente,

5792

And shortly, yif ye lyst to lere,

I fonde gadryd al y-fere

The god of love and his menye.

And I wol tel anoon), yif ye

5796

Lyst heren) of entencion)

What was her occupacion).

¶ **How the Auctour founde Deduit playing^r
at the ches.**

Pleasure

Deduit first, y yow ensure,

Which hath of no thing no cure

5800

But of Ioye and of gladnesse

And to avoyde al hevynesse

And to exclude al sorowe and tene,

sat on the
grass,

Sat vpon) the smothe grene,

5804

The which eke, as I kan) reporte,

Lovis folkys to disporte

Even) amyde of the herber,

and cald for a
Chessboard.

Bad bring[e] forth a chekker^r ;

5808

For to that play[e] most Royal

He had a love in special,

Ther at to pley[e]n oft[e] sythe,

And I wil tel[le] yow as swythe,

5812

[leaf 283]

In that place, so as I kan),

How to pley[e] they began)

Ceriously and that anoon).

The game
was for the
love of a
beauteous
maiden.

And for the love, in sooth, of oon)

5816

That was A mayde ful entere

The pley began, as ye shal here ;

And yif ye lyste to leve me,

She excelled of beaute

5820

Both of shap and eke of face.

And for disport and for solace

This goodly yong[e], fresh of hewe,		<i>The Author.</i>
Y-entred was and kome of newe	5824	This pretty young girl had come into the Garden to get acquainted with Pleasure and Cupid.
In-to this herber of counfort,		
Oonly for play and for disport		
And also for the more plesaunce :		
For to kachchen ¹ aqueyntaunce	5828	
Of Deduit and of Cupide		
She caste awhile ther' tabyde.		
And this mayde of whiche I telle		
Had a name and dyde excelle	5832	She was a splendid chess-player,
To pleyen ¹ at this noble play,		
She passede alle, yt ys no nay,		
And was expert and knyw ful well		
Al the maner euerydell.	5836	
Ther was nat fonde, to rekne all,		without an equal,
That was in craft to hir egall,		
For she surmountede euerychoon.		
But for al that, Deduit anoon,	5840	but Pleasure undertook to play her,
Ryght ¹ lusty and fresh of port and chere,		
Caste him for to pley y-fere		
With this goodly yonge mayde,		
Most excellent, lyeh as I sayde,	5844	
And folke gan drawe to anoon,		All the folk crowded round them.
Of the garlyn euerychoon,		
Croude ¹ aboute hem environ	¹ croude] kroude F. A.	[leaf 283, bk.]
To seen ¹ a ful conclusyon,	5848	
Which of hem shal lese or wynne.		
And ful demurely they begynne		
As by maner of batayle		
To diffenden ¹ and assayle ;	5852	
But yt was don ¹ of noon ¹ hatrede		
But of love and frendelyhede		
And her hertis to releve ;		They playd for love, to ease their hearts,
For noon ¹ lyst other for to greve	5856	
But, lyke as I haue memoyre,		
Oonly for to han victoire		
With-oute surplus ² of wynnyng ¹	² surplus] surplis F. A.	
Of any other foreyn ¹ thing ¹ ;	5860	
For they play for no profyte		
But for Ioy and for delyte.		just for joy.

<i>The Author.</i>	That was ther entencion,	
	And yet men knowen of reson,	5864
But every one wants to win,	How that enery creature Desireth kyndly of nature To han victoyre and maistrie	
in whatever he does.	In enery maner In-partye And in euerych high emprise.	5868
	And tho I gan me to devise To fynde a place covenable To sen ther play[e] most notable.	5872
I got into a place where I could see all the game,	And fortune shoop so for me That I myght beholde and se, Without[e] let, ech maner thing Fro poynt to poynt of ther pleyng,	5876
	And as I took good hede therto, Anoon I was supprised so, Of verray lust and high plesauce, For to sen her contenance,	5880
and the players' moves.	Al her port, and goodly chere, The sotilte, and the maner Of her Draughtes most crafty, That I was ravysshed outerly, ¹	¹ outerly] enterly A. 5884
[leaf 284] And I was so enthralld by it that I forgot Juno and Minerva,	So ferforth that al other thing I forgot throgth her pleyng : Of Iuno pleynly the rychesse, And of Pallas the goddesse,	5888
and wanted just to stop in this joyous place,	Al the wit, and the prudence. For hooly al myn aduertence Was to abyden in that place, So ful of myrthe and of solace.	5892
	I wolde haue had no more rychesse, Wysdam, force, nor prowesse, Nor noght ² ellys in myn entent,	² noght] ought A. 5896
with love's folk.	But ay to be ther present With tho folkys ameraus, I was therto so desyrous, I thoght on no thing ellis-where But ener in on to abyden there.	5900

¶ Here declareth the auctour, aftir play was ended, how the god of love made hym playen at the ches with the Damesele. *The Author.*

<p>Whan the play I-ended was Atwex hem two, thus stood the cas : Withiout a maat on) outhir syde. Anoon the myghty god Cupide Gan to preyse the partye And gretly to Magnefyce, I mene the partye of this mayde, And swich a pris vpon) hir layde, Touching this play on) every part, As she that koude al the art Ful parfytly, who lyst take hede, And for hit was gretly to¹ drede, [This line added in the margin.] Lyst for disuse, throgħ ydelnesse, She fil in-to for-yetylnesse, For which this myghty god Cupide Seyde he wolde so provide That she sholde nyght and day Hane exercise of thys play With the folke of his covent : This, he seyde, was his entent. For by hir crafte he knyw anoon She sholde maat[e] many oon), Therof he was ryght wel certeyn), Or eny sholde hir maat ageyn) : Of play he gaf hir swich a name. Deduit recorded eke the same, That yonge and olde bothe two Myght lerne of hir[e], and also In the crafte gretely amende, Bothe to assaylle and to deffende, And take of hir examplarye To Afforeen hem to her contrarye. “For which my wil ys this,” quod he, “Thys yong[e] man), which that ye se, Whiche shapeth him her to abyde With my brother, the god Cupide,</p>	<p>5904</p> <p>5908</p> <p>5913</p> <p>5916</p> <p>5920</p> <p>5924</p> <p>5928</p> <p>5932</p> <p>5936</p>	<p>Pleasure and the Maiden's game is drawn.</p> <p>Cupid praises</p> <p>the Lady's play,</p> <p>and, that she may not get out of prae- tice,</p> <p>[leaf 284, bk.] says she shall play day and night with all his folk,</p> <p>to improve them ;</p> <p>and she shall start with me.</p>
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The Author.

Venus has
sent me to
the Garden
of Pleasure
to learn
Love-Chess.

“Of hys retenyw to be oon,
And for hys¹ skyl, nat yore agoon, ¹ hys] this F. A.

My moder **Venus** of entente
Specialy him hyder sente, 5940

For he sholde haue exercise
Of this play in al[le] wyse,
That his tyme he nat lese,
Syth he ys her wher he may chese.” 5944

Thise wordys eke and many other

Deduit spake vnto hys brother,
And **Cupide** yaf ful assent.
And so they bothe, of oon entent, 5948

And speecyaly the god of love,
Which hath lordshippe al above
And souereynste more than alle,

So Sweet-
Looks brings
me Cupid's
order
[leaf 285]

Bad **doulz regarde** me to calle 5952

With that goodly debonayre
And fairest eke of al[le] faire
And of beaute souereyn,
That I sholde me ordeyn 5956

to play Chess
with the fair
Maid.

In al hast with hir to pley ;
And I ne durste disobey
Vn-to his comaundement,
Lyst afterwarde that I wer shent 5960

Or in any wise blamed,
But I was first sore ashamed ;
And yet for al that, in certeyn,
I ne durste nat with-seyn 5964

Hys biddying in no maner wyse.

But what so that I kan deuyse,

Without[e] respite or awarde
I sayde ageyn to **Doulz regarde** 5968

I agree to
take my
chance for
weal or woe.

Pleynly that yt sholde be do,
Outher for wele outhere for wo,
Or what may turne to plesaunce
With euery maner circumstaunce 5972

Vn-to **Deduit** or to **Cupide**,
I shal fully ther on abyde,
Til I haue of ful entent
Fulfilled her comaundement. 5976

For I was I-bode thus

The Author.

Of my lady, **Dame Venus.**

Anoon with humble reuerence

I kam forth to presence,

5980

Lyke as I comaundyd was,

And sat down on the smothe gras

Thilke part that was contrayre

I sit on the
grass oppo-
site the
pretty Maid,

To the goodly freshe faire,

5984

That was fairer, as thought[e] me,

Than is hir self, **Dame** beaute :

Of porte as any dowve meke,

Symple of maner, and also eke

5988

She was, shortly for to telle,

[leaf 285, bk.]

Of womanhed[e] Sours and welle,

Trew exauple of Curtesye.

And of hir ovne gent[e]rye

5992

by her bid-
ding.

She made me to sytte a-down

To forw hir, of enteneyon

That I sholde with hir pley.

And I lowly dyde obey,

5996

With-out[e] more, to hir biddynge.

And ther ne was no more taryng,

But in al hast[e] a chekker,

Passing ryche and ful enter,

6000

A chessboard
is brought,

Was brought forth, and that anoon,

And the meyny euerychoon;

and the men.

And pleyonly [for] to speefye,

She chese first for hir partye

6004

She took
such pieces
as she liked;

Suche as hir lyst of the meyne,

As she sholde of duete,

And I the tother ful lowly

Tooke, to diffende my party.

6008

I had the
rest;

And tho we set our ordynauncys

With al maner circumstauncys,

That longe vn-to the pley of ryght,

And our bataylles anoon ryght

6012

and we ar-
ranged our
battalions.

We set hem, as the play requereth,

In ordre so as crafte vs lereth.

But yif ye lyst to taken hede,

To forw, or I ferther procede,

6016

<i>The Author.</i>	I wil deseryve the maner	
	Both of the chesse and the chekker,	
Our chess- board and men were	By and by clerely expresse	
	The beaute bothe and rychesse.	6020
	For in this worlde, I dar wel seyn,	
	Wer neuer noon so ryche seyn	
	Of oo Meyne a-rowe sette,	
finer than Lancelot's and Guine- vere's,	Nat thilke chesse that lancelet	6024
	Pleyed on with quene ¹ Guenore	¹ quene] quene F.
	Ne wer nat lyke for neuer a fore ;	
[leaf 286]	Ther wer no chesse to a-covnten al	
	Of swich matere, in specyal,	6028
	Nor half so worthy of renoun ;	
	For in her composicioun	
and were made of gold and jewels.	Ther was ryght ^t noight ^t but golde and stonys	6032
	Chose and piked for the nonys.	
	In al my lyf I saugh noon lych,	
	For the preciose gemmes ryche	
	Were of vertu so entere,	
	So oriental, and eke so clere,	6036
	That I kan nat to ther value	
	Fully describe the vertue	
	But parcel, yif ye lyst to here,	
	As I kan, I wil yow lere	6040
	The maner hool of the Meyne,	
	And alderfirst, as ye shal se,	
	The vnkouth craft of the tabler ²	² tabler] taller F.
	And the poyntes of the cheker.	6044

¶ Here describeth the auctour³ the
cheker and the meyne.

The chess-
board was
four-square,
of adamant.

The crafty cheker by mesure
Was foure square of figure,
Lusty to syght^t and avenant
Wroght^t out of an adamant,
The whiche ston, who loke wel,
Hath in magyk natured
Ful gret vertu and gret renoun
By kyndly disposicion.
And hys aspect be kynde most

³ describeth the auctour]
the auctor describyth A.

6047

¶ Iste lapis attrahit ferrum
durum et semper respicit
polum septentrionalem
que est pars inferior celi /
Polus enim meridionalis
est sursum et polus sep-
tentrionalis deorsum.
¶ Philosophus 2^o celi et
mundi.

6053

Draweth towarde the north cost, And Maryners euerychon, By nelde and vertu of that ston, Know her cours and her passage And also eke her loodmanage. It draweth yren and eke stel, By which ye may noten ful wel That love throghe ¹ myght ^t of his werkyng ^t ¹ throghe] throught Draweth to him euery thing, Be yt never so strong nor harde, Contrarious or frowa[r]de, And folke constreynyth to his lawe, To seylle in many perylouse wave Amonge the Rokkys ful of stryf During ^t al a mannys ³ lyf Her in this worlde, which ys a see Medled with gret aduersyte. And of this ston I speke of here Was y-makyd the cheker, By crafte ywroght ^t ful smothe and pley ⁿ Eche other poynt in certeyn. And of this chekker amerous, So dyuers and so mervelous, Of poyntes al the remenaunt Y-Ioynd to the adamaunt Wern ^d of awmber ryche and fyn, Polshed ful clene out of the Myn, Wonder soot[e] in smellyng ^t , And ryght ^t myghtly in werkyng ^t , By concours of naturys ⁴ lawys, For to drawe to him strawys, To holde hem that they parte noght ^t : So fareth love, yif yt be soght ^t , Who that ys kaught ^t in his seruise And y-bounde to his emprise, It is ful harde for woo or peyne To go fre out of his cheyne, Yif ^t that he ⁵ be onys bounde ; At assay the preffe ys founde. And thus of Awmbir half the poyntes	¶ <i>id est per magnetem dirigitur naves et veniunt ad portum.</i> ¶ <i>Nota quod in campo amoris attrahuntur homines non solum fragiles² et limes ino etiam homines prudentes et durissimi.</i> ² fragiles] fratiles F. ³ mannys] maus A. ¶ <i>id est de minera.</i> ¶ <i>per quod denotatur quod amor attrahit debiles et fortes.</i> ⁴ naturys] om. A. ⁵ he] om. F.	<u>The Author.</u> By this Adamaunt or Loadstone, sailors guide their course. It attracts iron, [leaf 286, bk.] and by it Love makes folk sail among rocks in this world- sea of ad- versity. The squares of the Chess- board were rich Amber, which at- tracts and retains straws, like love does its votaries.
6056		
6060		
6064		
6072		
6076		
6080		
6088		
6092		

The Author.

The jointings
of the amber
and adamant
[leaf 287]

Wer ful cloos made in the Ioyntes

And adamauntys knet y-fere,

Wroght^t in so sotile manere

6096

That the operacion

Passed my wyt and my reson;

For noght^t devysed was in veyn,

The poyntes squared eke so pleynd

6100

were not per-
ceptible.

That the Ioynyng was nat sene,

The werkmanshippe was so elene.

And to considren^d every thing,

The devys and the makyng,

6104

When I considred every del,

Yt lyked me ryght^t wonder wel :

The Mistery and the private.

The Fair
Maid's
Chessmen

And touching also the Meyne

6108

Whiche she had on^d hir partye,

I shal declare and specefye,

As I remembre in my thoght :

were of rich
stones,

Of ryche stonys they wer wroght^t

6112

And I-made ful sotily ;

But I merved ful gretly

That al hir meyne, oon^d by oon^d,

and all had
shields on
their shoul-
ders,

Wern^d y-armed euerychoon

6116

With sheldys on^d her shuldres square,

And also eke, as I was ware,

carven and
painted.

Ymages thervpon^d depeyntWith freshe colours no thing^t feynt ;

6120

Somme in the mater depe grave,

And many stonys that they have,

Which of figures ofte varie,

Be called in the lapidarie,

6124

Some were
stones found
in Israel,

Stonys in ysrael y-founde,

Somme square and somme rounde,

Enprinted of ther owne kynde,

For crafte was ther set behinde,

6128

For I trowe that no man

Swiche seelys grave kan.

[leaf 287, bk.]
graven by
Nature.

For nature, who taketh kepe,

Passeth soothly werke-man^d-shepe ;

6132

For crafte ys subget vn-to kynde,

And mannys wyt kan nat fynde,		<u>The Author.</u>
By resemblaunce of no figure,		
To be egal vn-to Nature.	6136	
And swich ymages as I ha tolde,		
Newe echon and no thing olde,		
Ech of hir men had in his shelde		
Mid enprinted of the felde,	6140	The Maiden's chessmen all had figures on their shields.
Ordeyned al[le] for batayle		
Lych men of Armes to assayle.		
Arrayed thus men myght hem sen,		
Except al oonly that the quen	6144	But the Queen had a crown of gold on her head.
Had in sothi, as I took hede,		
A crowne of golde vpon hir hede,		
And al the tother, in swich wise		
As ye ¹ to forn han herd deuyse,	¹ ye] om. F. 6148	
With many [a] wonderful figure		
Ordeyned wern, y yow ensure.		
And I me cast[e] nat to spare		
Al the maner to declare	6152	
Her in ordre, verreyly,		
Of al hir Meyne by and by.		

¶ Here maketh the auctour a descripcion of
al hir Meyne and first of hir povnys.

H er povnys all, y yow ensure,		
I-forged wern ² of oo mesure,	¶ <i>Primus pedinus.</i>	The Maiden's pawns were made of gold emeralds.
Wroght and made by crafte ful clene	² wern] was A. 6157	
Al of Emeraudys grene,		
And lych as I vnderstood		
The first[e] povne, which that stood	6160	The 1st pawn was Youth,
On hir ryght hand, was callyd youthe,		
Which in his sheeld, as yt ys kouthe,		
Bare a cressaunt Mone shene,	6163	with a crescent moon on his shield.
To declare, thus I mene,		
That youthe in his grene age		
Varieth ofte of corage,		
Redy for to chaunge soñe		
After the nature of the mone;		
But of chaunge the properte	6169	
Longeth nat, in no degre,		

¶ *primus pedinus in bello mulieris ponitur lunatus et portat in suo scuto lunam novam que in suo lumine multipliciter variatur. et sicut luna in modico tempore multa signa peragrat* ³ / *Ita lunatus pertransit multa pericula antequam perfecterit cursum suum.*
³ peragrat] pargrat A.

[leaf 288]

<i>The Author.</i>	Vn-to woman ^d of Nature, They be so stable and so sure In ther trouthe to <i>persever</i> , For ther hertys chaunge never, Wher they be set, they wil abyde, They voide chaunge to bend her gyde,	<i>¶ Sed absit quod aliqua variatio foret reperi in sexu muliebri qui non habet aliquam influenciam variationis a luna per Antifrasim.</i>	6176
Women's hearts never change:	Ther sect ys no thing lunatyke, Nor of kynde they be nat lyke To no monys that be wane,		
they are not moonlike	They turne nat as doth a plane With vnwar wynde, god forbede That ther sholde in womanhede Bend any monyssh tache at al, But stedfaster than ys a wal		6180 6184
or vanelike,	In what thing that they ha to don. They be nat lyche the hornyd moon That kan encrese and wanse ageyn, Swiche a faute was neuer seyn		6188
	In woman yet afore thys tyme; They hate that any newe prime Wer founden in her kalender,		
They are perfect and stable,	They be so <i>perfy</i> t and enter And stable in her sykernesse, That cloude noon of doubilnesse Eclipse may the clere lyght,		6192
ever shining	Nor difface the bemys bryght Of her trouthe, which wanseth never		6196
[leaf 288, bk.]	But in hys fulle lasteth ever,		
like the sun.	Nat lyke the mone but the <i>somme</i> , That fadeth with no skyes <i>donne</i> , Ryght so the bryghte bemys glade Of her trouthe dooth never fade.	<i>¶ per contrarium.</i>	6200

¶ **The seconde povne on hir partye.**

The Maiden's 2nd pawn was Beauty,	The secounde povne next arowe Was callyd, as I koude knowe, Beaute by name or fayrenesse, A povne of grete worthynesse; And he bare in his sheelde a Rose, Budded as hyt wolde vnclose,	<i>¶ Secundus pedinus fuit pulcritudo que significatur per Rosam que cito marcescit et nascitur inter spinas.</i>	6208
with a Rose-bud on his shield.			

Oonly for to signifie		<i>The Author.</i>
That beaute, who that kan ^d espye,		
By naturel Inclinacon		Beauty is
Lasteth fres ^h but a seson,	6212	like a rose,
No mor ^e than ^d doth a Rose newe		
Which with a storme chaungeth his hewe,		
For al his soote levys glade		
Ful vnwarly yt wil fade ;	6216	and soon
And so, in sooth, doth al fairenesse		fades.
With sodeyn ^d storme of somme sekenesse,		
Both in man ^d and woman ^d bothe,		
Wherso they be glad or lothe,	6220	
Lat no woman ^d ther-of han pride,		Let no
For yt wil no while a-byde		woman be
But passe, as dooth a Rose flour,		proud of it,
Al vnwarly with a shour,	6224	
For age, or they taken ^d kepe,		for age will
Lyche a thefe wil vnderkrepe		pale it.
And appallen ^d the beaute,		
From ^d whos stroke they may nat fle ;	6228	
For ther may no erafte avayle,		
Whan ^d that age dooth assayle,		
And youthe last but a seson		[leaf 289]
And hath eke this condieion :	6232	Youth
Whan ^d he ys goon ^d , be wel certeyn ^d ,		
He wil never resorte ageyn ^d ,		never
Of kynde yt may be noon ^d other ;		returns ;
And beaute, which is youthes brother,	6236	and Beauty,
Whan ^d youthe ys goon ^d , wil nat appere,		Youth's
For comoundly they goon ^d y-fere,		brother,
And after Age doth defye		goes with it,
Al[le] merours in to pryde.	6240	
For pleyndly youthis herytage,		
Who look aryght, ys erokyd age ;		and ends in
And of beaute this is the fyne :		crooked Age.
Whan ^d he draweth to declyne	6244	
With age for to be allyede,		
It may of no wyght ^e be denyede		
In noon ^d estate, who taketh hede ;		
For age taryeth for no mede,	6248	

The Author. Wher so he be nygh or ferre,
Hys tyme sette for to differre,
For no request of kyng nor quen,
Hys manacyng they may nat flen.

6252

¶ **The thridde povne.**

The Maiden's
3rd pawn was
simplicity,

The thridde povne callyd symplesse,
Which be kynde dooth expresse

¹ *Tercius ped[us]us
vocabatur simplici-
tas que significatur
per agnum et con-
uenienter per
agnum intellegitur
illa simplicitas sine
ma[n]suetudo¹ que
pro maiori parte in
mulieribus reperit-
tur.*

¹ *ma[n]suetudo
masuetud[is] A.*

with a lamb
in his shield,

Innocence and loullyhede
That sholde be in womanhede,
And humblesse that they sholden have.

Therefore in his sheelde was grave
A lambe ful meke and debonayre,
Whiche is a best[e] nat contrayre
No more, in sooth, than woman be,
For oonly of humilyte

6260

as women
suffer humbly
[leaf 289, bk.]
and silently
men's bad
words.

They suffren al that men wil seyn,
And kan nat speke a worde ageyn;
Meknes hath so her tonge nayled,
Thogh they with anger be assayled,
They be as Muet as a ston.

6264

A mouthe they han, her tonge ys gon,
For of kyndly providence
They be professed to silence.

6268

Ther ys no man that wyl sey nay
That hath hem preved at assay.

6272

¶ **The fourthe povne.**

Her 4th pawn
was Sweet-
Looks,

The fourthe povne ful plesant¹
I-callyd was doulz semblant,

¹ *Quartus pedinus vocaba-
tur dulcis aspectus qui
portauit Iridem² in scuto /
Nam secundum philoso-
phum. Iris est grata as-
pectu et reddit arbores
super quas cadit odora-
biles et monet desiderium
in amatoribus. Item sig-
nificat pluniam pietatis que
omnia possunt applicari ad
mulieres. que cito mouen-
tur ad lacrimas pietatis.*

² *Iridem] Iride A.*

with a rain-
bow in his
shield.

Which had grave, as I behelde,
A reyne bowe amyd hys sheelde,
Of colour rede and watry grene
Shewyng ageyn the sone shene;
And as the philisophre seythe,
To whom men muste yiven feythe,
Yt causeth trees, crope and Rote,
For to smelle wonder soote,

6280

He leads folk
to love,

And folke enclyneth by desyre
For to be brent with loyys fire,

6284

And yt betokeneth also reyn.		<u>The Author.</u>
And even lyeth, I dar wel seyn,		
And afferme in soth[er]nesse,		
Women be cause of al swetnesse ;	6288	Women are the cause of all sweetness.
For who hem serveth eve and morwe,		
Hath neuer cause for to sorwe.		
This knoweth ech man that ys wis,		
How that yt is a paradys	6292	It is Paradise to be with them.
For to abyde in her presence.		
They kan make no resistence		
In no thing which that is honest ;		
For ther ys noon so meke a best,	6296	
So humble, in soth, no more suffrable,		
And eke they be nat variable		
But of Nature hool and pleynd.		[leaf 290]
And as a Reyn bowe tookneth reyn,	6300	
Ryght so the dewe of goodnesse		They give out the dew of goodness
Descendeth down from ¹ her mekenesse,		¹ from] for A.
That, wher yt falle on) crope or roote,		
The bawmy dropys be so soote,	6304	
They fade never in no gardyn,		
And eke her stremys cristallyn		and the streams of devotion.
That fro her chekys styлле down		
Kan al of deuocioun.	6308	
They kan nat wepe of no Rancour,		
For holson as the Aprile shour		
Fallyng on the erbes newe,		
Ryght so I holde her wepyng trewe,	6312	
Devoyde of al Malencolye,		
What so men Ianglen of envye.		

¶ The Fyfthe povne.

The Fyfthe povne, yif ye lyst here,		The Maiden's 5th pawn was
Y-called was Port and Manere ,	6316	Deportment and Manner.
Which ys a maner condescence		
For to ha gret excellence		
In contrevyng, how that oon may		¶ Quintus pedius vocabatur ²
Excele another in array,		in gallico tetitisse que inducit aptitudinem et con-
So that array and port y-fere		descendenciam corporis et habitus exterioris ³ que optime
Accorde lyke and that Manere,		per anulum designantur / quia si stricciore vel largiori quam deceat digito non congruit. /
		² vocabatur] vocabitur A.
		³ exterioris] exteriores A.

<i>The Author.</i>	Both of chere and countenaunce, Hane a maner Resemblance,	6324
Speech should agree with its substance.	Lad and conveyed by prudence, With this that spech and elloquence Procede lyke to the matere With ful acordaunce of the chere,	6328
	Be yt of Ioye, or of gladnesse, Outher of sorwe, or hevynesse, As for the tyme ys most sittynge.	
The Maiden's 5th pawn had a Ring on his shield,	And this povne bereth eke a ryng ^t Myd of hys sheelde, to signifye That, yif yt sholde aryght ^t aplye	6332
[leaf 290, bk.]	Vpon ^d A fynger, ¹ Iust to sytte, ¹ fynger] synger F. singer A.	
	Nouther to nor fro to flytte, Yt may nat be to streyt nor large. Ryght ^t so of Maner this the charge :	6336
to show that every one should keep within bounds,	In <i>euery</i> thing to kepe a Mene, To refuse and voyde clene Of excesse aH surplusage Aftir doctrine of the sage.	6340
	And who considereth <i>euerydeH</i> , Ther is no wyght ^t kan ^d do so weH To holde A Mene in <i>euery</i> thing,	6344
as women always do,	As women ^d kan ^d in ther werkyng. They be so prudent and so wyse, What <i>euere</i> thing they shal devyse,	6348
	And in what thing they shal procede, A Mene dooth her brydel lede ;	
as well in mirth	For in Ioye and in solace Of wit they ha so grete grace.	6352
	They be <i>gouernyd</i> by mesure, And yif hyt falle of Auenture	
as grief.	That hevynesse a man ^d assaylle, Her ^t counsaylle may so moche avaylle,	6356
	Yif hem lyst her witte aplye, They kan ^d fynde a remedye Al sodenly, without[e] more,	
They have a remedy for every ill.	Vnto <i>euery</i> maner sore.	6360
	Her counsayl ys of swych noblesse, And touchinge also seerencesse	

Ther is no wight more prive,
 And what ye lyst to ha secre,
 Tel yt a woman boldely,
 And thow maist truste feythfully
 Thow shalt never here yt more,
 Thogh at hir herte yt sitte sore,
 Lever she had, for any peyne,
 Ewene for to breste a-tweyne
 Than a counsayll to disoure;
 Of her mouth they be so sure,
 First and last in euery thing,
 And as cloos as ys a rynge.

6364

The Author.
 If you want a
 secret kept,
 tell it to a
 woman.

¶ *Cuius contrarium est verum.*

[leaf 291]

6372

She'll be as
 close as a
 ring.

¶ The Sixte povne.

The syxte povne of grete renoun
 I-callyd was by good reson
 Substancially, as in sentence,
 Purveyaunce or providence,
 To sen afornd what shal falle,
 Nat oonly sugre but the galle
 Of worldly mutabylyte,
 In Ioye and eke aduersyte,
 Consydre by discrecion
 The sodeyn transmutacion
 Of al erthely felycite,
 Whiche selde a-byt in o degre,
 That wel ys him that kan befornd
 The chaffe dessever fro the corn.

¶ *Sextus pedinus est bona sensuum dispositio et bona providencia que per serpentem designatur qui obturat aures suas ne decipiat ab incautatore / vnam scilicet ex terra, alteram ex cauda Ita Mulier prudens obturat aures suas ne audiat deceptores /.*

6380

The Maiden's
 6th pawn
 was Providence,

or Foresight
 of worldly
 change,

6384

6388

And for this skylle, of entent,
 This povne hath graven A serpent
 Myd of his sheekle ful craftyly,
 To signefye fynally
 That of Nature the serpent,
 To eschewen al enchauntement,
 Dooth to fornd hys besy peyne
 For to stoppe hys crys tweyne,
 By defnesse to make him stronge,
 That the soote sugryd songe
 Of thenchauntour by hys wyle
 For lak of prudence him begyle,

6392

and on his
 shield was a
 Serpent,

6396

which stops
 its ears
 against en-
 chanters'
 song.

6400

<i>The Author.</i>	Whan yt ys late for to stryve. But ther ys serpent noon alyve, Wher he wake or ellys slepe, Provided bet him self to kepe	6404
[leaf 291, bk.] A foreseeing woman is	Than ys a woman provident To kepe hir from enchauntement Of al deceyt of flaterye.	
	They kan crafte so wel espye, And hem preserve by prudence For to give noon Audience,	6408
as deaf as a stone	But ben as deffe as stok or ston, What they here, they let yt gon, For they lyst nat to aduerte Nor to enprynten in her herte	6412
to sugard words.	The sugryd wordys that they here ; Of newe they be nat for to lere, For to a-voyde and to Refuse, And with delayes hem excuse, And longe for to holde on honde	6416
	Folkys bothe free and bonde.	6420
Women are wise as ser- pents, strong as lions.	They bend of wisdom Serpentyne And of force leonyne To kepe hem fre fro the panter, And pleynty vn-to her daunger	6424
	They al constreyn, ther skapeth noon. They be so prudent everychon, Myghty to assaylle, strong at dyffence ; And al ys this but providence,	6428
They win, and are not won.	For to wyne and nat be wonne Of nature the crafte they konne ; And for they be to forne so wis, Of providence yif hem the pris.	6432

¶ **The seveneth povne.**The 7th
pawn was
Bounty,with a Pan-
ther on his
shield.

The seveneth povne, as ye may se,
Was by name callyd bounte,
A povne of grete worthynesse,
Of grete renoun and grete noblesse,
And in his sheelde, yif ye lyst here,
Hath emprented a pantere,

¶ *Septimus pedinus* [in] gallico vocabatur bounte que per panteram significatur cuius cutis est multis coloribus distincta et odor suavissimus et ideo omnia animalia ipsam libenter insecuntur et est etiam animal mansuetum et ita mulier bona et virtuosa odorem suavissimi-

Myd of the felde to his socours,	<i>mun emittit per bonam</i>	<i>The Author.</i>
² A beste of many folde colours,	<i>famam¹ et sic de alijs</i>	
Hys brethe swetttest of sauour ²	<i>proprietatibus</i>	
And most holsond of Odour	¹ famam] fomam F. A.	The Pan-
And passingly restoratyf ;	² —2 om. A.	ther's breath
And he hath a prerogatyf		is so sweet
That al[le] bestys specialy		[leaf 292]
Desire of kynde hys companye		
And to be in hys presence.		
And semblably, in sentence,		
Bounte, which ys of fredam welle,		
Al[le] ³ vertues dooth excelle,		
And ys preferred of renown		
In every maner Region :		
Gretly in erthe magnetied,		
And in the hevene stelled		
Amongys goddys celestial		
As the vertu most Royal.		
And thys vertu specialy		
Ys apropred naturely		
Of Iuste reson to womanhede		
Oonly for ther goodlyhede.		
For fredam, bounte, and largesse,		
Worship, honour, and kyndenesse,		
Norture, and al curtesye		
Ben so nygh of hir allye		
That fro the welle of her goodnesse		
Springeth out all ⁴ gentylesse.		
They be Merours of al bounte,		
So large of giftes and so fre ;		
Who ⁵ axeth hem, they sey nat nay,		
Her fredam maketh no delay,		
They yive, but they wil nat take,		
Her kynde ys pleyndly to forsake,		
Al[le] giftes to Refuse ;		
Al be somme folkys hem accuse		
And apeche and seyn exprese :		
They be wolfe ⁶ of gredynese,		
And ther with al more capeyus		
Thand is the Mawe of Tycyus,		

*mun emittit per bonam
famam¹ et sic de alijs
proprietatibus*

¹ famam] fomam F. A.
²—2 om. A.

The Author.

The Pan-
ther's breath
is so sweet
[leaf 292]

6444

that it at-
tracts all
beasts.

6448 So Bounty

³ Al[le] of A.

6452

is held by the
Gods as the
most heav-
enly virtue,

6456

[This line added in the margin.]

and is given
to women,

6460

⁴ all] of F.

from whom
all gentle-
ness springs,
and all
generosity ;

6468

⁵ who] whom F. A.

6472

they give,
and will not
take ;

6476

⁶ wolfe] swolfe F. A.

tho' some
folk say
they're
wolves, in
greediness.

<i>The Author.</i>	More Rauenous in takyng	
[leaf 292, bk.]	And of desire more fretyng	6480
	Thanð Tantalus, which ys in helle	
	And may never ete his felle,	
	The hunger fret on him so sore.	
Some folk do say that women are greedy and grasping,	Yet <i>somme</i> folke seyn that wel more	6484
	Ys the hunger more vnstaunchable,	
	More greedy, and in-saturable	
	Of wommen, for to Acroche and take,	
	Ther levetþ nought byhynde her rake ;	6488
	Their Etike abydeþ no respyte,	
	So fretyng ys her appetyte	
	That watir noon stancheth the fire	
	Which that brenneth in her ¹ desire.	¹ her] hys A. 6492
	Thus <i>somme</i> folkis of malys,	
but fools do love to blame women.	I mene folys that be nat wys,	
	Delyten hem wommen to blame ;	
	To seyn hem harne <i>and</i> to diffame :	6496
	This al her lust, bothe eve and morwe.	
May God cut their tongues short !	I prey god yive hem evel sorwe	
	And short her tongys with myschaunce,	
	Which ys y-whet with fals plesaunce	6500
	For to a-peeche her Innocence,	
	Which kan nat stonden at diffence	
	But kepe hem Muet and sey ryght nought,	
	Devoide of malys in her thoght.	6504
Women never bear malice.	Who so ever that hem dere	
	They ne kan no malys bere.	
	They be so good euery-choon	
	That I dar seye ther is neuere oon	6508
	But she ys good or ellys wolde	
	At the lest[e] so be-holde,	
The Indian panther has not more colours on him than Women have virtues.	That the panter in hys kynde,	
	Which that is yfoude in ynde,	6512
	Hath on hys bak nat mo colours	
	Thanð Women han of vertu flours,	
[leaf 293]	For of prudence and wyt also,	
	What euer thing that hem lyst do,	6516
	With-out[e] any long sojour	
	They kan fynde a colour	

By short ays hem self to excuse,
For the which lat no man Muse
Of Malys nor of cursydnese
Hem to apeche of doublenesse.

The Author.

6520

¶ The viij. povne.

The viij povne for prowesse
Was I-callyd high noblesse,
Passyng of grete Auctorite,
Vpon whos shelde men myght[e] se
The myghty figure Imperial,
I mene the foule most Royal
Which hath fethres grey and donne
And perceith eke the shene sonne,
Golde tressyd with his bemys bryght,
Whan he is most fervent of lyght,¹
Soring high vp in the ayre,
Whan the wynde is smothe and faire.

¶ Octauus pedinus in bello mulieris vocabatur nobilitas que tria / includit / primo anime excellencia que est vera nobilitas 2o generis potencia 3o quedam excellencia apparatus / hec omnia optime designantur per Aquilam que aspicit solem . id est rationem et abiecit pullos . qui hoc nequiuunt facere / Item in arduis nidificat . id est in magnis et honestis actibus.

The Maiden's 8th pawn was Nobleness,

with an Eagle on his shield,

gilt with the sun's rays,

omnia omnia omnia F. A.

6533

soaring high.

This Royal foule, most of renoun,
Which hath in swich subieccion
Foulys al and ys her kyng,
And evene lyke, in many a thing,
Who hath such noblesse and renoun

6536

And as this bird is King,

so woman

By kyndely inclinacion
In vertu for to floure and shyne
As nature femynyne,
Or who is of so grete value
To flem so high in al vertue,
As is a woman, who lyst se !

6540

6544

is highest in all virtues.

For the grete humilyte
Of a woman, this no drede,
The seconde persone of the godhede
Took flessh and blood and be-kam man.

6548

For, in her, Christ became man ; [leaf 295, bk.]

Now as me semeth truly than² worshaped F.
Men sholde worshpe² hem and preyse,

6552

and men should praise and honour her.

Her honour eke exalt and reyse,
Oonly for the sake of oon,
By whos example they echoon
Han the wynges of al pride
In ther flight y-leyde asyde.

6556

<i>The Author.</i>	They be nat pompous nor elate,	
Women are meek, and simple in dress;	But humble and meke in eche estate,	
	They love noon excesse of array,	
	Al swyche cost they ¹ caste away.	¹ they] the F. 6560
	For they kan, as in substaunce,	
	In lytel thing ha suffisaunce,	
	They ben atyred with humblesse,	
	Ther Porte ys founded on meekenesse,	6564
they hate high horns.	They dedely haten highe crestys	
	And to be hornyd lych as bestys,	
	With lytel they kan holde hem payed,	
	And which of hem gooth best arrayed,	6568
They never envy better-drest women;	Another haueth noon envye;	
	For al pompe and surquedye	
	Wommen naturely eschewe,	
	And from her hert[e] they remewe	6572
	To bern hem high: for of Nature	
	Ther is no meker creature	
	Nor loullyer of countenance,	
	And also of her dalyaunce	6576
they never use double meanings,	They be so verray innocent	
	That doublenesse in ther entent	
	Ther groveth noon: for mouth and hert	
	Ben al oon, who kan aduerte.	6580
or change.	They varie neuer for word and thoght,	
	At a prefe discorde noght;	
	This her vse in al[le] londys,	
I appeal to their husbands.	Reorde I take of her husbondys,	6584
[leaf 294]	That knowe best experience	
	Of her mekenesse and pacience.	

¶ **The quene or the fers.**

Now I've described all
the Maiden's pawns.

Touchyng hir povnes, by and by
Ye ha conceyved, how that y
Haue declared in substaunce
The maner and the ordynaunce
Of ther stondyng, and ther with aH
Rehersed eke in special
Her power gret and ther renouns
And hooly ther condicions.

6588
6592

- And now I cast[e] to procede,
 How hir fers, as I took hede, 6596 *The Author.*
 Stood arrayed in the place,
 By hir name callyd grace, *The Maiden's Queen was Grace.*
 Wroght out of a ryche stoon,
 Most in value of echoon. 6600
 In this worlde, I dar expresse,
 Ther was noon of swich rychesse,
 For this Royal stoon famous
 Was a Ruby vertuous, 6604 *She was made of a Ruby,*
 Which hath by kynde the dignite
 Of stonys and the souereynthe,
 Most of vertu and most of pris,
 As clerkes knowe that be wys. 6608
 And this quene, as I was ware,
 I saugh vpon hir breste she bare
 Of golde y-wrought a ballaunce,
 To signefyen in substaunce 6612 *and had, on her breast, a Balance*
 That she oghte by mesure
 In every maner aventure
 Voyde al fauour outterly
 And wey[e] thingys ryghtfully. 6616 *to show that she'd weigh all things fairly.*
 And me semeth, out of drede,
 That Iustely vn-to womanhede
 Grace ys apropriad kyndely;
 For ne wer grace fynally,
 Seruise in love wer but in weyn
 And oppressed by fals disleyn.
 And sith the tyme that Geniue,
 That hooly prest of Dame Venus,
 Was down fro the hevene sent
 For to cursen of entent
 And hys pover to pronovnce
 And Rygorously to denovnce 6628
 Hys curse vpon the folkys aH
 Which that in the sentence fall
 From² his lawes for to varie,
 I mene folke that be contrarie 6632 *who won't serve Love,*
 To serve love with al her cure,
 Lych as hem techeth nature,

¹ *Nota quod gracia habet magnam efficaciam in amore et importat quandam condescensiam in gestu et loquela et in motibus et ideo—satis convenienter—per¹ equilibram designatur eo quod omnia faciat cum modo et mensura.*

¹ per] om. A.

² From] from F.

And surely Grace belongs [leaf 294, bk.] naturally to women.

For, since Genius came from heaven

to cure all folk

<i>The Author.</i>	He cursed hem with book and belle,	
	And after, as ye haue herd telle,	6636
and then made the air smoky with his torch,	Anoon ^d as he his torche hath queynt, The smoky air ⁷ with curse ymeynt Rand so fer in lengthe and brede	
	That sodenly, or they took hede,	6640
so that women had to sneeze,	Women ^d kaught [it] in her nose, The whiche broght ⁷ hem in a pose, That, for drede of infeccion, They had abhomy nacion	6644
	Of the curse and the sentence, Lyst yt engendred pestilence ;	
they vowd	They made avowe with al her hert That it sholde hem nat astert, ¹	¹ hem nat asterl ⁷ nat them starte A. 6648
	Bothe in high and lowe degre,	
they'd give up disdain,	But daunger sholde exiled be, Vnmercy ² also and dysdeyn ^d ;	² Vnmercy ⁷ yn mercy A.
and not re- fuse men who askt them.	And how they wil no more with-seyn ^d	6652
So Grace is theirs.	Folkys that goodly hem requere, By whiche exa ^m ple ye may lere	
[leat 295]	That grace, mercy, and pyte Longen to femynyte,	6656
They can't hate a man for loving them.	For yt is not reson ^d nor skylle To hate a man ^d for his good wille.	
	And grace eke, for his worthynesse, Resembleth by lykelynesse	6660
	Vnto the Rubye Vertuous, Which is a stoon ^d Most plenteuous Of vertu, yif I shal nat tarye, Preferred in the lapydarye,	6664
The Queen's balance and scales show	With grace and hap a man ^d to avaunce. And touching also the balaunce Set in the quenys brest to forn ^d With the skalys evene born ^d ,	6668
	Declareth clerely to our syght ⁷ That women ^d sholde of verray ryght ⁷ Peysen ^d mercy and pyte	
that women weigh merry against cruelty.	Ageyn ^d Daunger and cruelte, Nat execute ther Rygour But of grace dow ^d fauour	6672

To cherysh folke that hem <i>serve</i> ,		<i>The Author.</i>
Nat of daunger doun hem sterve,	6676	Women show men mercy,
Lest Genivs efte ageyn		lest Genius should curse them.
Curse hem newe for her dysdeyne.		
But I hope they wyl provyde		
Teschewe curse on enery syde,	6680	
And, lyst they fall[en] in sentence,		
Make no more no resistence.		

¶ The two knyghtys on hir partye.

N ext I saugh hir knyghtys tweyne,		The Maiden's two Knights were made of Sapphire.
By craft y-wrought ful souereyne,	6684	
Made of Saphirs oriental,		
Of chere and look ful Marcial,		
And bothe to myn inspeccion		
Ful knyghtly of proporsion,		
Of cher and port ful of pride.		
And the knyght on hir ryghte syde		[leaf 295, bk.]
Bare in his shelde an vnycoume,		The Queen's Knight had a unicorn on his shield;
Which in his forhed had an ¹ horne		
Passing sharp and perillouse, ¹ an] a A.		
Whech is a beste Surquedous,		
Spook of in many straunge londe.		
And the knyght on hir lefte ² honde		
Bare an hare vpon his shelde,	² lefte] ryght F. A.	the King's Knight a hare.
A beste swyfte in pleynd and felde,		
Of hys Nature fugytyfe,		
With-out a reste or any stryfe,	6700	
By whiche bestys, who taketh hede,		
Is vnderstond[e] shame ³ and drede	³ vnderstond[e] shame] vnderstood I haime A.	These typify women's sense of shame and timidity.
Which to wommen apartene,		
In honeste to kepe hem clene.	6704	
For but shame were her guyde,		
Chastite wer sette a-syde,		Shame keeps them chaste.
They wer wonne without stryfe,		
But drede hem made fugytyfe,	6708	
Lyghter to take than an hare,		
But shame and drede doth hem spare		
That they lyghtly wil nat be wonne;		
But her cours ys ofte ronne	6712	

The Author. To be pursuyd in her flyght:
 Thus somme folkys ageyn ryght
 Iangle of hem of yre and mood,
 Which kan neuer speke hem good.

6716

¶ **The two Rokys on hir partye.**

The Maiden's
 2 Rooks or
 Castles were
 of citrine
 topaz,

and were
 named Wel-
 come and
 Sweet-Looks.
 [leaf 296]

One had a
 Mermaid on
 his shield;

the other a
 Lark,

which can
 foretell a
 man's death

by flying
 away from
 him.

Hyr Rokys, at eche corner oon),
 Wer makyd of a ryche stoon),
 Of a Thopas wonder fyne,
 Which of colour ys citryne,
 A stoon of grete worthynesse,
 Lyke as clerkys bere wytnesse
 And expressen in her bokys.

And the namys of thise Rokys:
 Bialocoil and **Doulz Regarde**,

As I loked thiderwarde,
 They wer callyd so of ryght,
 Whos names ben of ful gret myght
 To maat a man, or he be war.

And they vpon her sheldes bare:

The toon, lyke as I koude se,
 A Meremayden of the se,
 Whos songe ys most souereyne
 To bryng[e] folkys in-to a treyne,
 It is so ful of armonye,

For the soote melodye
 Bryngeth folkys in gret sklaunder;

The tother roke had a calaundre
 Vpon his shelde him self to assure,
 A bridle of mervylous nature,

The whiche kan, as clerkys seye,
 Shewe a man yif he shal deye;

Yif he withdrawe and tourne away,
 Of deth ther ys no more delay,
 And yif he look vpon hys face,
 Of lyf he shal haue lenger space.

Ryght so, in sooth, doth Doulz Regarde:

Whan a womman hath no rewarde

With her eyen of pite

Vpon hir servant for to se,

¶ Duo Roci in bello amoris
 ex parte mulieris fuerunt
 Doulz Regarde and Biala-
 coil / primus per Caladri-
 um designatur quia totus
 albus certificat de morte et
 vitam egrotantis. Secundus
 Bialacoil multum proprie
 designatur per sirenam
 quia suo cantu dulcissimo
 suoque aspectu grato
 nautas allicit et attrahit
 inexpertes ita ut ob dulce-
 dinem dormiant et finaliter
 deuorentur. Applica
 ad propositum.

6728

6732

6736

6740

6744

6748

	¶ Nota.	<u>The Author.</u>
Ther ys vnto hys maladye But deth with-out[<i>e</i>] remedye. And as syrenes with her song Make a man to saylle a-wrong, Tyl he be drovnyd and y-slawe With ouer-tournyng of somme wawe :	6752	As Syrens drown men,
So bialacoil or fair semblavnt For a seson ful plesavnt In womanhede falsely feyned Hath ful many man constreyned In the se of doublesnesse, Y-plonged in ful gret distresse, That he neuer was socouryd, Karibdys hath him so devourid That ther myght helpe him no lech.	6756 6760 6764	so Welcome and Sweet- Looks delude men [leaf 296, bk.] and ruin them.
Thus lyst somme folke wommen apecth, I mene swich as hem delyte To put on wommen al the wite ¹ Hem to diffame wrongfully. In sooth, they synne ful gretly That wommen put in suche trespase. I prey, god yive hem sory grace, Al tho that be bolde to seyn That women ar nat hool nor pleynd.	 1 wite] white F. 6768 6772	Some men blame women wrongly. May God requite them!

¶ **The two Awfyns on hir syde.**

And of Awfyns eke also On hir syde she had two, Wroght of a ston of grete fame, Eliotropia was the name, A ston of passing grete rychesse, The lapydary bereth witnessse, Which yiveth a man hap and grace To be welcome in every place, And also, yif yt be credible, Maketh a man Invisible. And on her sheldys thyse awfynes Bare empynted for her sygnes :	6776 6780 6784	The Maiden's two Bishops were made of the gem Heliotrope, which rend- ers a man invisible.
The toon a dowve ² humble and meke, And the tother grave had eke,	¶ Duo alini fuerunt Fraunchise and pite pri- ma significatur per co- lumbam quia felle caret	One had a dove on his shield.

Mekely her deth hir lorde to save,
 And ches to goon vn-to hir grave
 Wilfully, without[e] stryve,
 For to save hir lordys lyfe,
 Which ys Merour and patronesse,
 To yive example of stedfastenesse
 To women througħ hir noble fame,
 That wyfes al[le] do the same ;
 And so they wolde, yt ys no nay,
 Yif they were put at assay.

The Author.

[leaf 297, bk.]

As Alcestis
 gave her life
 to save her
 lord,

6832

6836

so would all
 women do.

¶ Of the kyng on hir partye.

Hir kyng which in myddes stood
 In value was worthe mychel good,

The Maiden's
 King was
 made of a
 diamond.

6840

Y-forgyd by ful gret avys
 Of A diamauñt of grete prys,
 For never in book I herde expresse
 Of noon that was of swych gretnesse,

6844

Nor by kynde of swych entaylle ;
 And ordeyned for batayle
 He sate vpon a large stede,
 Which was wrought, as I took hede,
 Out of a wondir dyuers stoon,
 That was called albeston,
 Ryght mervelous, as I behelde.

¶ Rex vero in bello amoris ex parte mulieris per turturem intelligitur que si semel comparem amiserit semper alio carebit [et] in deserto / habitat solivaga. Sic Mulieres post mortem viri semper de post solitarie vivunt pro dolore / sed voluntas illarum pro tunc est libera / Idem Rex proprie vocabatur voluntas et inde ubi vult se convertit / sicut Rex in isto ludo trahit ad omnem partem / Pari forma voluntas mulieris est quasi girovaga ad omnem partem hinc inde se transferendo et nunquam in eodem statu permanendo.

He rode a
 big steed of
 Asbestos,

and had on
 his shield a
 Turtle,

showing that
 women's love
 is everlasting.

¹ semel] fel F. A.

And thys kyng had in hys shelde
 A turtyl grave craftyly,
 To signefye that fynaly,
 With-out[e] Mutabilyte,
 That in Femynynyte
 Trouthe sholde lasten euere
 In her hert and nat dyssenere,
 Wherso that they slepe or wake.

6860

And as a turtill from hir make
 Departeth by no maner weye
 In-to the tyme that he deye,
 And after pleyñly he be dede,
 Far wel al Ioy and lustyhede,

6864

Fare wel myrthe and al solace,² ² al solace] also lace A.
 For solytary in every place

<i>The Author.</i>	The turtul playneth euer in woo	
[leaf 298]	That hir make ys thus agoo,	6868
	And lyst nat for his peynes kene	
	To resten in weyes grene,	
	Nor on trees but bareyn	
	For the constreynt of hir peyn :	6872
When women are	Thus women ¹ for verrey dool, ¹ Thus women] Thus for women F.	
	Whan they allone be left sool,	
	They kan nat do but wepe and pleyn,	
	Swich sorwe dooth her hertys streyn.	6876
left by their husbands,	Whan her husbondes be departed,	
	With wo they be throg̃-out y-darted,	
	That for to stynte her mone	
	Ther is no thing but deth allone,	6880
	For they wil deye and nat abyde.	
they sorrow,	Ther grete sorwe they kan nat hyde,	
	Her ioy, her myrthe goth to wrake ;	
and dress in black.	They kan nat clothe hem but in blak,	6884
	Al other colours, in certeyn,	
	They han hem in so gret dysdeyn :	
	Rede and white, blyw and grene ;	
	Of entent they be so clene,	6888
	They hate al chaungys that be nywe.	
	Ther ys no turtul halfe so trewe	
	As they may iustely make avaunt,	
They are as stedfast as a diamond, which goat's blood alone can break.	For stydfast as a dyamaunt,	6892
	That breketh nat but with gootys blood,	
	Ryght so be they bothe trewe and good	
	And stedfast founde in ther estate,	
	And kan abyde desolate	6896
	Solytarye in gret distresse,	
	In morenyng, and in heuynesse,	
They wail till men court them again.	Ful many day [they] wepe and wayle,	
	Tyl that men of newe assayle	6900
	Her tendernesse, and begynne	
	By somme engyne hem to wynne,	
	By grete avys and purveaunce	
	And by longe contynywaunce	6904
	Of seruise for hir trouthe.	
	This causeth women to ha routhe,	

And to take a man to grace,		[leaf 298, bk.]
Rather than detli hys herte arrace,	6908	<i>The Author.</i>
Of pite and of tendernessee		Rather than
For to rewe on hys dystresse;		see men die,
Of prudence they take hede		widows
That no man be for hem dede.	6912	marry them.
Thogh [t]he[y] harde as dyamaunt,		
Mercy maketh hem plyaunt		
For pyte, who that kan aduerte,		(As Chaucer
Renneth ¹ sone in gentyl herte :	¹ Renneth] renneth A.	says),
Water that droppeth ener in oon	6916	'Pity runs
Myneth ful depe in-to A stoon,		soon in gentle
And castel ys ther now so stronge,		heart.'
The sege ther-at may be so longe	6920	
That at the last yt wil be worne;		
Ne ther ys noon so large a tonne		A little tap
That men may wyth a Fauset smal		will drain a
Devoyden out his lycour al;	6924	tun.
Nor woman noon so sted[e]fast		
That, whan mowrenyng tyme is ² past,	² is] y F.	And the sted-
She may of mercy and pite		fastest widow
Save and kepe hir honeste,	6928	
And forsake hir clothes blake,		will choose a
And chesen hir a nyw[e] make.		fresh hus-
		band.

¶ Her aftir the auctour hath descryved the Meny
on hir syde, he declareth and maketh a descrip-
cion of hys ovne Meyny.

The first[e] povne to specefye,	¶ Primus pedinus in hel-	My first
Whiche that stood on my partye	lo amoris ex parte viri	pawn,
To make my game stronge and good,	fuit ociositas que pre-	
In ordre on the lefte hond stood,	parat iter ad vitam	
The name of whom to expresse,	voluptuosam / super	on my left,
Was y-callyd ydelnesse;	omnia / vnde Onidius /	
In whos shelde men myghte se	Ocia si tollas perire /	was Idleness.
Ful depe y-grave a drye tre	cupidinis ³ arcus / Oci-	
Without[e] lefe, fruyt, or flours,	ositas ergo per arborem	On his shield
Lych as yt hadde be wyth shours	siccam ⁴ carentem flori-	was a barren
Be made naked and bareyn,	bis et frondibus signi-	tree.
To signyfiem in certeyn	ficatur et sibi propriis-	
	sine adaptatur ⁵ //	
	³ cupidinis] cupidis A.	
	⁴ siccam] siccum F. A.	
	⁵ adaptatur] adoptatur F. A.	
	6940	
		[leaf 299]

*The Author.*This barren
tree showd
that idleness
bares a man,

That ydelnesse, to declare,

In vertu maketh a man ful bare,
And bryngeth in al maner spices
Of vnthryfte and [of] al[le] vyces
And of voluptuous desires,

6944

and kindles
the fires of
lust in him.And yt kyndelet h eke the fyres
Of Venus bronde by fals delyte,
A man to folowe hys appetyte
Thorgh the arwes of Cupide,
To set al reson fer asyde.

6948

6952

¶ The secounde povne.

My 2nd
pawn was
Sight.The secounde povne of gret[e] myght
In ordre next was callyd syght,On his shield
was a big
Key,Which in his shelde, shortely to y-sey,
Bare y-grave a large key,
To specefy erly and late :That, as a key vndooth a yate,
Ryght to the syght, who kan se,showing that
Sight opens
the gate to
all vices.

To vices al[le] yiveth entre

Thorgh hys wyket as porter,

And ys the hertys messenger ;

And of tresour and Rychesse,

Of golde and siluer, in sothenesse,

Of semelynesse, and of beaute,

And of al wordly vanyte :

The eye, by fals collusion,

Ys Rote and chefe occasion.

6960

6964

6968

¶ The thridde povne.

My 3rd pawn
was Sweet-
Thoughts.The thrid[e] povne made and wroght
I-called was suetnesse of thoghtAnd in the Frensh Doulz penser,
Which at the hert[e] sytte ful ner,

[leaf 299, bk.]

Makyng many fair behestes ;

On his shield
was a big
Tiger.

And in hys shelde he bare a beste,

A Tigre, which that ys so rage

And a best[e] most savage,

Swyftes[t] to renne for his pray.

Whan his fovnes be lad away,

¶ *Tercius pedinus in bello amoris ex parte viri vocabatur in gallico / Doulz penser qui per Tigridem significatur quod est animal diversis coloribus et maculis maculatum / Item velocissime mouetur.*¶ *Et ita mens et cogitatus hominis specialiter amatoris / inuxta illud / Ouidij velocissime mouetur /*¶ *O deus in quantis animus vexatur amantis / Item¹ speculo decipitur / sic mens revolvens pulcritudinem² quasi in speculo decipitur.*¹ Item] Ita A. ² pulcritudinem] pulcritudine A.

He ys deceyved by merours		<i>The Author.</i>
Which the hountys for socours	6980	
Caste in the way[e] for a treyne ;		
And lyke, yif I shal nat feyne,		
Ther ys in this worlde ryght ^t noght ^t		Nothing is
Half so swyfte as ys a thoght ^t ,	6984	so swift as
Which selde in oon abydeth stable		Thought,
But folweth thinges ¹ delytable,		
Swifter also of passage		¹ thinges] thynges A.
More than any Tigre rage ;	6988	
Now thought ys here, and in A while		
It ys hens a thousande Myle ;		
Ther may on thoght ^t be noon areste :		
Now in the West, now in the Este,	6992	
And where so euer him lyst to be ;		
Ther ys no maner thyng so fre,		or so free.
Nor no thing doth so gret disport		
To lovers, nor so grete counfort.	6996	
For thought ^{t2} a thousande tyme a day		² thought] though A.
Ys where he loveth, who seyth nay ?		
And ne wer thoght ^t , lovers echon		Without it,
Sholde sterue and that anon.	7000	lovers would
Thoght ^t ys her shelde and her dyffence,		die.
And thoght ^t hath most excellence,		
Bothe at eve and eke at morwe,		
To save lovers from al sorwe,	7004	It saves them
For the Eye of thynkyng		from sorrow,
Fleeth with-out[e] more lettyng		
With swyfter wynges and more ryght ^t		
Than dooth any foule of flyght ^t .	7008	
For every hour, wher so she be,		[leaf 300]
He wyl his lady oonyse se,		and enables a
Be she fer or be she nere ;		man to see
Of look and Eye he is so clere	7012	his Lady
Ther may be made noon obstacle,		hourly,
But, lyke [a] thyng wrought by Myracle,		
Thoght ^t fleeth throgh wallys and throgh tours,		thru walls
He spareth nouthr wynde nor shours,	7016	and towers.
That [ever] wil goon and vysyte		
Wher as he doth most delyte.		

<i>The Author.</i>	Thought ^t wol be holde ¹ in no prison,	¹ be holde] beholde F. behelde A.	
	Nouth ^r in castel nor dounгон;		7020
Thought pictures the face and look	Thought ^t kan ^d report[e] the figure, The shappe eke, and the purtreiture, The maner, and the countenaunce, The goodly chere, the dalyaunce		7024
of a man's lady-love.	Of his ovne lady dere, Be she fer or be she nere ; Thought ^t hath so moche suffysavnce.		
But mirrors of false pleasure	But merours of fals plesavnce Make him stynten ofte sythe, Let him that he go nat swythe Throgh deceyt of apparence, Which doth to love gret offence,		7028 7032
deceive him.	Deceyved oonly by wenyng And by fraude of supposynge. Whan ^d myshap guyeth ⁿ so his Rother To take oo thing for another, Than ^d as a Tigre he ys repeyred And of his pray eke disespeyred.		 7036

¶ **The fourthe povne.**

My 4th pawn	Next by the povne of thinkyng, So counfortable in al[le] thing, Ther stood a povne of gret renoun		7040
was Delecta- tion.	Callyd delectacion.		

[From leaf 300, back, to leaf 305, back, are blank pages, probably for the remainder of this poem. Leaf 306 begins thus:—
How a Loner prayseth Hys Lady.]

[Title in the Table on leaf 2, back:—

“The booke of^t þe Autoure how he plaid at
þe Chesse and was mated of^t a Feerse.”] f

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compas, s. circle, 1574, 2732; contrivance, 3773.
compassed, p.p. contrived, 362; brought about, 4362.
concerue, v. interest, 2342.
conceyred, p.p. heard, 2249.
concourse, s. course, orbit, 280, 4618.
condescence, s. aptitudo et condescencia corporis, 6317.
confeccioun, s. mixture of drugs, 3401.
confedred, p.p. conjoined, 5248, 5533.
confortatyf, adj. wholesome, strengthening, 4391.
confounde, v. destroy, 472.
congele, v. congeal, 4188.
constreynyth, 3 pr. sing. compels, binds, 6065; *constreyned*, p.p. led, misled, 6760.
contagious, adj. infectious, harmful, 1943, 3922, 4743.
contek, s. contest, 2580.
contemplatyfe, adj. inviting to contemplation, 4502.
conterplete, v. oppose, 4631.
contrarie, *contrayre*, v. oppose, 261; contradict, 4507.
contrariouste, s. adversity, 4346.
contrarye, *contrayre*, adj. obstinate, 6260; different, 5412; contrary, 5482, 5932; opposite, 5983.

corage, s. heart, spirit, mind, 985, 6166; courage, 907.
corbed, p.p. bent, crooked, 1347.
corumpable, adj. corruptible, 1085, 1151.
cost, s. manner, way, condition, 4543, 4649; region, 5557, 6054.
cote, s. gown, 1556.
couched, p.p. placed, laid, 52.
corenable, adj. proper, suitable, 809.
corenably, adv. suitably, 5432.
corent, s. convent, conventual body, 3450, 3683; assembly, 2542.
covert, adj. secret, 4032, 4524.
covertly, adv. secretly, 4023.
craft, s. occupation, 2999; skill, art, 1661, 1668, 5838, 6043.
crafty, adj. skilful, 2296, 2854, 5883; skilfully worked, 6045.
crawmped, unnaturally compressed, 3653.
cressant, adj. increasing, 6163.
crestyd, p.p. having a crest, 3621.
crystaline, adj. like crystal, 5718.
crope and rote: the whole plant, 136, 6281; *nouther crop nor rote*: nothing at all, 2743; *on crope or roote*: anywhere, 6303.
croppis, s. pl. summits, tops, 2732.
cure, s. diligence, care, 33, 549.
curious, adj. wonderfully made, 5120, 5303.
cursydnesse, s. wickedness, shrewishness, 6521.
curteys, adj. courteous, 2114, 3465.
cynetys, s. pl. [O.F. chienettes], swans, 1241.
cytolys, s. pl. [O.F. citoles], small dulcimer, 5583.
cytryne, adj. citron-coloured, 3853.

d

dalyaunce, s. conversation, 2232, 6576, 7024.
daunger, s. disposal, bondage, 6424.
darnce, v. — *on hir rygyn*: follow her command, 3255.
daunte, v. tame, subdue, 5365.
debat, s. war, strife, 1083.
debate, v. quarrel, 4993.
decert, s. reward, 2199.
deceyrable, adj. deceitful, 4045.
dees, s. pl. dice, 2404.
delys, s. delight, 2547.
demeyne, s. possession, 2017.

demonstracion, s. outside appearance, 3927.
demurely, adv. cautiously, 5850.
departen, v. divide, 5392; p.p. divided, 1774, 3874.
despite, s. spite, hatred, 2868.
destane, s. destiny, 4759.
dever, s. duty, 1431.
devis, s. judgment, opinion, 977, 1095, 1959, 2090.
deroyde, short for *deroyded*, p.p. devoid, not possessing, 5031, 6313, 6504.
deroyden out, v. draw out, empty out, 6924.
deryde, v. describe, explain, 2723; divide, 5392.
deymous, adj. fierce, scornful, 1502, 1919.
discomfyture, s. grief, 1066.
disconfyture, s. defeat, 4898.
discordaunce, s. discord, 4741.
discespyred, p.p. put out of hope, 7038.
disgesely, adv. strangely, in a quaint manner, 3645.
dispenze, s. (distribution of) money, 3339.
dispeyred, p.p. bereaved, without hope, 1318.
disposen, dyspose, v. make disposed, 1509; restore, 5738.
disposicion, s. general disposition of character, 3508.
dispreyse, v. blame, disapprove, 819.
distemprid, p.p. furious, 3404.
disuse, s. cessation of practice, 5913.
dolrouse, adj., O.F. *douloureux*, 3612.
donne, adj. dark, 6200, 6529.
doo, s. doe, 3727.
dool, s., O.F. *doel*, 3997, 4040.
doom, s. judgment, 1963, 1988.
double, adj. double-sexed, 3888.
doublenesse, s. duplicity, 3477; state of being double-sexed, 3880.
doucetes, s. pl. sweet-sounding pipes, 5590.
doute, s. fear, 2763.
drauen, v. go, move, 3050; turn, 3337; come, 5845; *drow*, 3 pl. pt. moved, 5788.
drede, s. doubt, 695, 1203.
dredful, adj. timid, 3728; dangerous, 4041.

dresse, v. direct, 694.

dyvers, adj. extraordinary, singular, 5338, 5574, 6850; *dyvers* of *chaungyng*: changeable, 5352.

e

ease, s. delight, 4541.

eban tre, s. ebon tree, 2789.

ebbys, s. pl. low tides, 4617.

effeccion, s. realisation of an intention, 4621.

embrowde, p.p. adorned, 3756.

empeyred, p.p. made worse, 1317.

emprise, *empryse*, s. enterprise, 3586, 4126, 4225; determination, 5430.

emprynte, *enprynten*, v. fix, imprint, 1183, 6414.

enbataylled, p.p. embattled, 2655.

enbrace, v. behold, 3630, 3838.

enchace, v. chase away, 1304.

enclayne, v. obey, 259; give way, 1526; bow, 2875.

encombre, v. encumber, 1784, 2415, 3614.

encrese, s. profit, advantage, 470, 500.

endure, v. last, remain, 168, 1190, 1484.

endyte, v. write, relate, 1038, 1757.

enforcen, v. endeavour, 146.

engendrure, s. *membres* of —: organs of generation, 1300, 1446.

engyn, s. contrivance, 2341, 3169.

engymors, adj. cunning, artful, 3429.

enlacynd, p.p. entangled, ensnared, 3123.

enprented, *enprinted*, p.p. imprinted, 6127, 6140, 6438.

entaylle, s. shape, 350, 1801, 4269.

entaylled, p.p. carved, 2656.

entencion, s. intent, 843.

entendement, s. reason, 757.

entent, s. mind, 5, 365, 679, 1789; opinion, 2069, 2094, 2149; intention, 18, 442, 502; intent, 617, 830; will, 2149, 2192; of entent: of intention, 1812; general meaning, 651, 1598.

ententive, *ententyf*, adj. attentive, 199; anxious, 577.

erecte, adj. uplifted, raised, 394.

eremyn, s. eruvine, 2836.

escape, v. get out of, escape, 3517.

eschewe, *eschive*, v. avoid, 504, 714, 856, 883.

estate, s. rank, class, profession, 1907, 1929, 2149; state, 2942; pl. condition, 1692; estates, 1890.

estrys, s. pl. interior, locality, 5627, 5758.

etike, s. [O.F. *etique*], impatience, 6489.

ewre, s. fatal ewre: misfortune, 1445; good ewre: good luck, 2880.

evrours, adj. successful, 1084, 5190, 5308.

exawmple, s. model, 324.

except, adj. expert, 1659; prep. except, 6144.

exemplarie, s. example, 360.

expert, adj. expert, 5835.

expresse, adv. expressly, plainly, 6475.

f

prime face: the first glance, 27, 3905, 3950.

facounde, adj. eloquent, 1657.

fadeth, 3 ps. sing. becomes dark, 6200.

fage, s. bragging, swindle, 2801, 3811.

faile, s. *withoute faile*: sans faile, 95, 155.

fulle, p.p. advanced, 343.

fals, adj. unlawful, 4306.

falsly, adv. unjustly, wrongfully, 4298.

fulwe, adj. fallow, yellowish, 5199.

fantasye, s. opinion, 2068, 2126, 5706; fancy, imagination, 4747, 5036.

farsed, p.p. crammed, filled, 3359.

fatal, adj. bringing death, fatal, 1248, 1270.

fauzet, s. fancet, 6923.

faute, s. fault, 6188.

fawchon, s. O.F. *falchon*, 1802.

faulle, s. doubt, 1022.

fees, s. pl. estates, cities, 3038.

felle, adj. very dangerous, 3435, 3717, 4131.

felle, s. fill, 6482.

ferre, s. mate, 5206.

ferforth, adv. far, 837; *so* —: to such a degree, 5885.

fers, s. queen at chess, 9, 6596.

fers, adj. fierce, 2761.

fierstly, adv. fiercely, 3579.
fet, p.p. brought, 5305.
feyne, v. pretend, 178.
fille, s. fil, enough to satisfy want or desire, 63.
fix, p.p. used as an adv., steadily, 2900.
flees, s. fleece, 3528, 3544, 4607.
flesshlyhede, s. sensual pleasure, 5058.
floure, v. flourish, 6541.
floutys, s. pl. [O.F. *fleutez*], flutes, 5592.
flytte, v. move, flit, 6336; p.p. *flytted*, removed, 2988, 5396.
fon, s. pl. enemies, 1195.
foreyn, adj. [O.F. *forain*] unessential, 703; superficial, 734; illegitimate, 1650; *sekenessys foreyn*: diseases acquired from without, 5177; sometimes used in opposition to ideal, abstract, 5860.
forderked, p.p. darkened, 736.
forfete, s. wrong, 4701.
forour, s. fur, 2835.
fors, s. *they gaf no* —: they did not care, it was nothing to them, 3218.
fortune, s. of —: by chance, 5551.
for-yetylness, s. forgetfulness, 5914.
fosterynge, s. nourishment, 1639.
founed, p.p. infatuated, enchanted, 3658.
fornes, s. pl. fawns, 6978.
franchyse, s. privilege, 2984.
fray, v. terrify, frighten, 3716.
fre, adj. generous, liberal, 2675, 4555.
freel, adj. frail, 3253.
friendelyhede, s. kindness, 2884.
fressh, adj. fresh, fine-looking, 432, 621, 812.
fret, p.p. set, adorned, 141, 1400, 3756; 3 pt. sing. gnawed, 6483.
fretynge, p. pres. devouring, greedily, 6480, 6490.
frosty, adj. hoary, 1438.
frouarde, adj. disagreeable, 4966; ungracious, 4988.
fugytife, adj. fugitive, timid, 6699, 6708.
fulle, s. fulness, 6198.
fulsomnesse, s. copiousness, excess, 128.

fynally, adv. in conclusion, 663, 776, 894, 1099.
fythels, s. pl. fiddles, 5579.

g

gentillesse, s. noble kindness, 482.
genterye, s. kindness, magnanimity, 5992.
gery, adj. changeable, 1519, 3512.
geterns, s. pl. [O.F. *ghisternes*], kind of guitar, 5581.
geyn, s. chance, advantage, 3518.
geyn path: convenient path, direct path, 2725.
gomme, s. gum, 5156.
goodly, adj. kind, 486; adv. kindly, 501.
goodlyhede, s. kindness, 6460.
goodyest, adj. sup. most excellent, 2358.
gouvernaunce, s. providence, 1187; demeanour, manner of action, 1602, 3150, 5362.
gouvernaylle, s. steering, 3661.
grace, s. pleasure, 2594; favour, 6781; of —: may it please you, 470.
graciously, adj. agreeable, 94, 154, 176, 975.
grene, adj. young, 6165.
greunaunce, s. complaint, 2923.
grounde, v. refl. to base one's opinion upon, 4684.
griffon, s. griffin, 3653.
guerdon, s. reward, 506, 593.
gyle, s. guile, treachery, 3895, 3976.
gyn, *gynne*, s. contrivance, 49, 1917.
gynnyng, s. beginning, 651, 675, 3353.

h

haboundant, adj. abundant, 1315.
habounde, v. abound, 1324; adj. abundant, 367, 5100.
hap, s. chance, luck, 2231, 2960, 6781.
hardy, adj. bold, 1518, 3543.
hauenteth, 3 pr. sing. dwells, 2579.
hauente, s. abode, 3891.
hauteyn, adj. proud, 5287.
hest, s. promise, 4537.
hewe, s. colour, 98, 138, 150, 234.
hered, p.p. coloured, 115.
hidouse, adj. turbulent, dreadful, 957.
highte, pt. sing. was named, 1881.

holde, s. enclosed place, 4148, 5642.

homager, s. one who renders homage, 4864.

honeste, s. of *honeste*, for honour's sake, 1175.

honourable, adj. meritorious, 591.

hore, adj. hoar. hoary, 950, 1307.

host, s. host, 4715.

hostage, s. residence, abode, 4489.

hostel, s. inn. 4715.

hosterye, s. hostel, 4720.

hyndryng, s. blame, harm, 23; damage, trouble, 4221.

i

ilke, adj. same, 73, 931, 1229, 1709; *thilke*: that, 855.

importable, adj. insufferable, 3356.

j

janglen, v. chatter, 5382.

joynt, s. out of —: wrong, out of joint, 1107, 2939, 3016.

joyntes, s. pl. jointings, 6094.

joynynng, s. joining, 6101.

k

kachchen, v. get, have, 5828.

karf, 3 pt. sing. cut, 3994.

karol, s. a dance accompanied with singing, 5245.

kepe, s. heed, notice, 6225.

kerchef, s. [O.F. *couvrecchef*], a head-dress, 1575.

knet, p.p., see *knyt*.

knowlychynge, s. intellectual power, 689.

knowynng, s. understanding, 1157.

knyt, p.p. joined, knit together, 2035, 2289, 4169.

konnyng, *kunnynge*, s. knowledge, skill, 318, 355, 410, 981.

konnygly, adv. skilfully, 2398.

kore, s. core, 3929.

kynde, s. nature, 254, 462, 860; natural bent or disposition, 103, 144, 165, 712, 1251, 2306; kind, species, 302, 390; quality, 86, 5447; of —: naturally, 304.

kynde, adj. kind, 1648.

kyndely, adj. natural, 121, 1465, 6052; constitutional, 5177; natural, 5265.

kyndenesse, s. kindness, 1654.

kynrede, s. kindred, family, 1033, 1352.

kyrtel, s. kirtle, 2826.

l

lace, s. snare, entanglement, 3517.

lake, s. a kind of white linen, 3941.

lake, v. blame, dispraise, 5229; p.p. blamed, 5672.

lappe, s. edge of a garment, 4633.

large, adj. liberal, bounteous, 1498, 2675; large, 2721; *large conscience*: wide conscience, 3496.

largesse, s. abundance, 4357.

lasse, adj. comp. smaller, less, 4930.

laxatyf, s. laxative, 3439.

lefte, p.p. left, 2703; 3 pt. sing. remained, 899.

lesse, adj. minor, 552.

lesson, s. description, account, 1535.

let, v. oppose, 6817.

let, s. let, hindrance, delay, 5875.

lettyng, s. hindrance, 7006.

leve, adj. pleased, 1063.

lere, v. rely, 2219.

leve, s. permission, 4731; leave, 4774.

leryng, v. s. opinion, belief, 2216.

lignes, s. pl. offspring, young, 169.

lokkys, s. pl. locks of hair, 1307.

longeth, 3 pr. sing. belongs, 6170.

loodmanage, s. pilotage, 6058.

loos, s. praise, 4810.

lothe, adj. loath, 1063, 2254.

lothe, v. loathe, detest, 85.

loutlyghede, s. Lat. *mansuetudo*, mildness, 6255.

loutlynnesse, s. gentleness, gentle breeding, 4558.

lounnesse, s. lowliness, 1501.

lourte, v. bow, 5280.

luere, s. lucre, gain, 1335.

lunatyke, adj. affected by the moon, lunatic, 6177.

lure, v. allure, 5377.

lust, s. desire, 67, 4965; delight, satisfaction, 2603; lust, 3189, 3351.

lustes, s. pl. wishes, 2275; lusts, pleasures, 3357.

lustely, adv. pleasantly, 275, 2397.

lusty, adj. pleasant, 101, 126, 159, 180, 433, 920; joyous, happy, 93; adv. pleasantly, 115.

lustylnesse, s. sensual pleasure, 3203.

lych, adv. alike, 100.
lyge, adj. *lyge man*: vassal, 2352.
lyppart, s. leopard, 3494.

m

maat, adj. checkmate, 10.
maute, v. checkmate, 5922, 5924.
maistresse, s. mistress, 255.
make, s. wife, 165.
malliable, adj. capable of being shaped by beating, 6814.
man, s. servant, 3291.
manace, v. threaten, 371, 3365.
maner, s. kind, 173.
marchandyse, s. the trade of merchants', 1690.
massife, adj. thick, 2730.
matynge, s. becoming checkmate, 46.
maugre, prep. in spite of, 375, 1484.
maue, s. maw, stomach, 6478.
mayde, *mayden*, s. maid, 151, 2357, 2597.
mede, s. reward, gift, 4348, 4874; payment, 6248.
medil, s. waist, 1566.
mene, s. means, 4086; middle way, 4172, 4194, 4680, 6339, 6345; tendency to keep the middle way, 6350.
mene, adj. middle, 4667.
menye, s. company, 5795.
menyer, s. miniver, 2836.
mercles, s. a game, nine men's morris, 2404.
merlyon, s. merlin, 4322.
merrelous, adj. strange, marvellous, 3372, 3380, 4466.
messagere, s. messenger, 1672.
mesure, s. plan, 58; moderation, 134.
mete, adj. able, fit, 2197.
metre, s. metrical work in opposition to prose, 25.
meyne, s. company, 2663; *meymy*, *meny*, *meyne*, set of chess-men, 6002, 6005, 6023.
mone, s. complaint, 900.
mood, s. anger, 6715.
mortal, adj. fatal, death-bringing, destructible, 3134, 3406, 3418.
morevenynge, s. morning, 458.
motles, s. plur. coloured spots, 117.
muse, v. wonder at, 1373, 2893.

myddys, adv. in the midst of, 5197.

myn, s. mine, 6080.
myneth, 3 pr. sing. makes a hole, 6918.
mynstralcye, s. music, 5569.
mys, adj. wrong, amiss, 40.
mysaventure, s. misadventure, mishap, 4153, 4238.
myswrought, p.p. done wrong, 2930.

n

name, s. reputation, 5832.
natyrite, s. birth, 1454, 1609.
nonys, for the — [O.E. for *ðām ānes*]: for the nonce, for the occasion, 3113, 6032.
norture, s. recreation, 988; nourishment, 1630; good manners, 6463.
notys, s. pl. tunes, 3672, 5575; notes of a song, 5205.
noyous, adj. troublesome, 3959.

o

obeysaunce, s. *vnder hir obeysaunce*: under obedience to her, 1485.
observaunces, s. pl. observations, attention, 197; ceremonies, 5039.
odible, adj. noxious, 715.
of, prep. on account of, for, 4113, 4114.
operation, s. effect, 4013.
or, conj. *ere*, 28, 361.
ordayned, p.p. prepared, 6141; supplied, 6150.
ordeyn, v. provide, 2295; v. refl. prepare one's self, 5956; *ordeyned*, p.p. arranged, ordered, 5028; provided, 3509?
ordynaunce, s. arrangement, 6590.
orient, adj. eastern, of a superior kind, 5745.
outerly, adv. entirely, 2885.
ouersprad, p.p. covered, 109.
ocmbre, s. the number bird [*Scopus umbrella*], 1242.

p

pappes, s. pl. breast, teats, 1643.
papphe, v. paint, 1368.
parage, s. rank, kindred, 3130.
parcel, s. part, 562, 6039.
pardurable, adj. everlasting, 570, 730.
passage, s. way, 616.

- passyng*, adv. extremely, 1097, 1216, 1411, 1538.
passynge, adj. passing, 681; great, 1687; excellent, 6525.
passyngly, adv. extremely, greatly, 264, 1302, 1352.
pensyfhede, s. melancholy, 2584.
percynge, *persyng*, adj. piercing, 216, 221, 5386.
pere, s. peer, equal, 2592.
peregalle, adj. fully, equal, 16, 1738.
peretes, s. pearls, 2848.
peretes, adj. peerless, 3686.
perfyt, *perfyte*, adj. perfect, 578, 750, 754, 2808; exceedingly good, 4367.
perse, adj. of Persian dye, light blue, 1730, 4019, 5746.
persing, adj. piercing, 5386; v. pierce, 5440.
perturbauce, s. trouble, 5326.
pertynent, adj. that which is necessary, belonging, 2292, 5157, 5449.
pervers, adj. bad, 642.
pes, s. peace, 786, 1492, 1884.
peyse, s. pondus, 1666.
phane, s. vane, 6180.
physike, s. physic, 5157.
pite, s., O.F. *pité*, 836, 6749.
pithe, s. pith, 740; value, excellence, 4882.
platly, adv. plainly, simply, 1480, 1862.
play, s. music, 1762.
play, v. refl. divert or amuse oneself, 5237.
plente, s. fulness, 5574.
pleasaunce, s. pleasure, 189; pleasure, profit, 713; pleasing behaviour, 2809.
pley, v. play, 5012; p. pres. 5200.
pliable, adj. bending, pliant, 6813.
plyaunt, adj. pliant, 6914.
plye, v. bend, 6810.
plyte, s. condition, 3668.
pokokes, s. peacocks, 1427.
pompose, adj. pompous, 3070.
port, s. bearing, mien, 5406.
porter, s. female porter, 2671.
porteresse, s. female porter, 2615.
portreyture, s. set of drawings, 357.
pose, s. [O.E. *geposu*], cold in the head, 6612.
porne, s. pawn, 6160, 6203, 6206; plur. 6155, 6587.
porste, s. power, 1685.
poynnt, s. house of a chess-board, 6074; plur. 6044, 6093, 6100.
practyke, s. practice, 5568.
prerogatyf, s. prerogative, advantage, 6444.
presever, v. remain, 4441.
presse, v. step forward, 5129.
prevites, s. pl. secrecy, 4880.
prevy, adj. covered, 740.
prikken, v. incite, 92.
pris, s. prize, 5908.
privete, s. secret art, 6107.
professed, p.p. used as an adj., bound by oath or vows, having publicly joined a profession, a religious order, etc., 2694, 3450, 3683, 6270.
profoundly, adv. deeply, earnestly, 628.
profre, s. offer, 2308, 2311.
properte, s. quality, inclination, 6169.
proude, adj., O.F. *fier et orgueilleux*, 3679, 3714.
proryde, v. refl. protect oneself, 3556.
proue, s. profit, 2945, 3734.
proouesse, s. prowess, valour, 1516, 3566, 4475.
pulshed, p.p. polished, 2851, 5766, 6080.
pymment, s. wine with a mixture of spice or honey, 3398.
pyn, s. pin, 2952.
- q**
- queynt*, p.p. put out, 6637.
quiete, s., O.F. *quiete*, 2198.
quyt, p.p. acquitted, rewarded, 2354.
- r**
- rage*, s. passion, 2364, 2460, 3289, 4274; adj. furious, 3662, 4133, 4222, 4363, 6975, 6988.
rake, s. throat, 6488.
ramage, adj. wild, 2858.
rammysh, adj. like a ram, 3378.
raucour, s. malice, 1955.
rape, s. haste, 1664.
raskyfl, s. vulgar herd, 2590.
rathe, adv. before, 5043.
rauenous, adj. greedy, 6479.

ravished, p.p. enjoyed, 5094.
raylle, v. provide, adorn, 2561.
rebukynge, s. disgrace, 580.
rede, s. advice, 869, 2055, 2627.
refuit, s. help, hope of safety, 2381.
regalye, s. authority, 3068.
reioysshie, v. make rejoice, 103;
 enjoy, 1939; v. refl. feel glad,
 189.
rekkeles, adj. careless, reckless, 1953,
 3732, 4111.
relente, v. melt, 4179.
religion, s. religious order, 2844,
 3248; laws of a religious order,
 2696.
remenaunt, s. rest, 6077.
repair, s. walk, journey, 952.
repente, v. refl. repent, 4470.
repeynred, p.p. kept back, 7037.
reserved, p.p. observed, kept, 1100.
resorte, v. return, 6234.
respite, v. delay, 517; s. delay, 5967,
 6489.
restoratyf, adj. restorative, 6443.
restreyn, v. hold, embrace, 3846;
 restrain, 5643.
retentif, s. memory, 3735.
revel, v. be active as a minstrel,
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reure, v. have pity, 6910.
reyme, s. rein, 2263.
reyme-bowe, *reyn-bowe*, s. rainbow,
 6276, 6300.
roke, s. rook or castle at chess,
 6738; plur. 6717, 6724.
roo, s. roe, 3728.
roof, 3 pt. sing. stabbed, 3980.
role, s. *by rote*: by heart, 2393.
rother, s. rudder, oar, 7035.
route, s. rout, company, number,
 1426, 3226, 5233, 5279, 5526.
routhe, s. a pity, a sad thing, 3107,
 3987; compassion, mercy, 6905.
rone, v. whisper, 4583.
roue, s. *a-roue*: in a row, 6023.
ryff, adj. plain, openly known, 1287,
 1879.
ryghtful, adj. righteous, 851.
ryghtwysnesse, s. justice, 836, 1198.
ryule, s. rule, 3136.

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salt, adj. salt, 1458.
sanatyf, adj. healing, wholesome,
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sapience, s. wisdom, 1044.
savage, adj. savage, 2857, 3680,
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sawtre, s. psaltery, a kind of harp,
 3635.
scarsete, s. scarcity, 1314.
sclander, s. disgrace, scandal, 6737.
scole, s. school, discipline, 3208.
scripture, s. literary work, 34, 45;
 inscription, 5694.
se, s. seat, 1297.
secre, adj. covered, secret, 732, 1675.
seelys, s. pl. seals, 6130.
sely, adj. good, kind, 6820.
semelynesse, s. gracefulness, comeli-
 ness, 321.
sene, adj. visible, 332, 4017.
sengle, adj. without company, for-
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sensitif, s. [O.F. li sens], perception
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sentence, s. meaning, 35, 473; judg-
 ment, 1962; sentence, decree,
 6645; general meaning, 79, 403,
 515, etc.
sere, v. to become dry, wither,
 2736.
serpentyne, adj. resembling a ser-
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serrage, s. servitude, 1795.
set, p.p. determined, 2251; fallen,
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shent, p.p. scolded, punished, 807,
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shewynge, p. ps. appearing, 6278.
shroude, v. clothe, cover, 353.
skorneth, 3 ps. sing. deludes, 3394.
skye, s. cloud, 1007; pl. 6200.
skylle, s. a reasonable thing, 765;
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sleyght, s. contrivance, sleight, 1917,
 2758; plur. devices, 3277.
slough, 3 pt. sing. destroyed, 148.
slonthe, s. sloth, 461, 472.
slpyer, adj. light, unscrupulous,
 3295.
smotry, adj., O.F. laide, dirty, 3791.
socour, s. relief, help, 3851.
solace, s. amusement, diversion, 2386,
 2516, 2859.

- solace*, v. indulge in diversion or pleasure, 3537.
soleyn, adj. solitary, uncouth, 1504.
sondry, adj. various, 98, 109, 116, 534, 707.
sool, adj. alone, 2703.
sore, adv. sorely, 6483.
sothfastnesse, s. truth, 69, 181.
sotil, *sotyle*, adj., O.F. *soubtible*, 710; cunning, 1917; very fine, 1150; excellent, 1393.
sotyltee, s. cunning, 3567; plur. subtilty, skill, 1700; difficult questions, 2429.
space, s. space of time, 291, 5050.
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spere, s. spear, 1196.
spices, s. pl. species, 6945.
spoote, s. defect, 332.
spouse, s. husband, 153.
stampes, s. pl. [O.F. *estampiez*], a kind of dance, 5573.
stellefyed, p.p. received into heaven and there glorified, 6454.
sterre, s. star, 118.
sterred, p.p. covered with stars, 114.
sterry, adj. starry, 5116.
sterre, v. die, 6676.
stille, v. drop, 6307.
stoor, s. store, possession, 3199, 3259.
streyn, v. press, vex extremely, 6876.
streyt, adj. tight, 6337.
stryf, *stryce*, s. strife, doubt, 697; struggle, 768; hesitation, 6831.
stymte, v. shut, stop, 1954, 6879, 7029.
subjet, adj. subordinate, 6133.
substance, s. *in substance*: an expletive phrase with no distinct meaning, 645, 688, 894.
suasion, s. persuasion, 1994.
subiection, s. governance, 5281.
subtil, adj. skilful, ingenious, 49.
suffisaunce, s. contentment, 190.
surcote, s. upper coat, 1392.
surplusage, s. the rest, 4768; surplus, 6341.
surquedous, adj. proud, over-confident, 5287, 6694.
surquedye, s. arrogance, presumption, 2581, 6570.
surquidrie, s. over-confidence, 2452.
sustene, v. endure, 3570.
swarte, adj., O.F. obscure, 3791.
sweren, v. affirm by oath, 6827.
swin, s. pl. pigs, 3428.
swythe, adv. quickly, 5812.
syght, s. expression, condition, 396.
sykernessee, s. steadfastness, confidence, 6193.
sythe, s. *ofte sythe*: oftentimes, 768, 2314, 3320; *many sythe*: oftentimes, 772, 3211.
syuce, v. follow, 503, 660, 1426; attain, 586; step forward, 1387; *suede*, 3 pl. pt. followed, 5336.
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- tabler*, s. chess-board, 6043.
tables, s. pl. the game of "tables," 2404.
tache, s. defect, 6183; *tachchis*, pl. manners, 3798.
taketh, 3 ps. sing. puts on, 155.
talent, s. inclination.
tamyd, p.p. ventured, undertaken, 5636.
tapite, v. cover, 2766.
turage, s. flavour, 3812, 3931; natural disposition, 3943.
turaged, p.p. disposed, 3378.
turye, v. delay, 4467.
tempre, p.p. tempered, 1808.
temprure, *temperure*, s. quality of a tempered metal, 1191, 5477.
tene, s. grief, trouble, 4084, 4351, 5204, 5328, 5803; hate, 4314.
throue, s. short space of time, 2455, 2673.
thrust, s. thirst, 68.
to, prep. before, in presence of, 220.
tonne, s. cask, 50.
touche, v. *touchinge*: quant à, 251, 315, 347, 407, 1464, 1539, 2091, 2278, 2974, 2982, 3301.
touns, s. pl. musical notes, 5211.
trace, s. trace, steps, 2107, 2206.
trawyle, s. labour, 610.
treble, adv. threefold, 3648.
tresourere, s. a female treasurer, 1363.
trespace, s. *put in trespace*: accuse, 6771.
treyme, s. trap, 6734; pl. 3599; delay, 6981.

trewe, s. compliance, 639; fidelity, 5576.

triacle, s. remedy, especially against poison, 3414.

trouble, adj. troublly, not clear, 3887.

trumpes, s. pl. [O.F. trompez], trumpets, 5589.

trumpetes, s. pl. small trumpets, 5589.

tusshes, s. pl. tusks, 3699.

twygane, v. depart, 3492.

v

variant, adj. varying, 1551.

varie, v. deviate, 6631.

vayllable, adj. valuable, 948.

vegetatyce, adj. quickening; *vertu vegetatyce*: *virtus vegetativa*, 2747.

venemyth, 3 ps. sing. poisons, 3391.

venym, s. poison, 3651.

venymous, adj. poisonous, 3405.

ver, s. spring, 187.

verray, adj. very, real, 80, 112, 182.

vertu, s. gift, faculty, 687, 692, 698, 716, 721, 767, etc.; quickening power, 920; magic influence, property, 1741, 1769, 6035, 6038.

vesture, s. clothing, 347, 1144.

vileyn, adj. rude, base, 1508.

vileyns, adj. villainous, 3800.

vincouth, adj. strange, 1987, 2391, 2751, 4880; uncommon, striking, 4519, 5339.

vnhap, s. misfortune, 5494.

vnknet, p.p. untied, 3202.

vnleful, adj. unlawful, 3189.

vnnethe, adv. scarcely, 1327; almost, 1334, 3132; *vnnethis*, adv. scarcely, 2148.

vnthryfte, s. folly, 6946.

vnwecyne, adv. in twain, 1774.

vnwycnen, v. unwind, 1252.

vnwar, adj. unexpectedly changing, 6181.

vnwarily, adv. unexpectedly, 4077, 5355.

vnwist, adj. without being known, 5355.

vnuerie, v. unveil, 18.

vojde, v. avoid, 6340, 6615; p.p. removed, 1208.

vpcast, p.p. uplifted, 399.

w

walkne, s. sky, 1007.

walyre, s. value, 2812.

wanse, v. decrease, 6187; 3 ps. sing., 6197.

war, adj. aware, 804, 2241.

wardeyn, s. guardian, 2604.

warrys, s. pl. knots, 5428.

warering, p. ps. to be undetermined, irresolute, 2901.

wede, s. garment, 1934.

wende, pt. plur. supposed, 3777.

wene, s. doubt, 1319.

wer, *were*, s. doubt, 51, 326, 1263, etc.

were, v. defend, 1195.

werkyngh, *werching*, s. working, acting, 1640, 1705, 3169; pl. modes of working, operations, 620; deeds, works, 1467.

werre, *wer*, s. war, 1083, 1492, 1936.

wete, v. know, 5792.

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whilom, adv. once, 3685.

whily, adj. wily, artful, 2758.

white, s. blame, reproach, 6768.

wilde, adj. *wilde fire*: violent fire, 3802.

wilful, adj. unreasonable, obstinate, 463, 3254.

wilfully, adv. voluntarily, 6831.

willed, p.p. willing, 3158.

wonder, adv. extremely, 813.

wont, adj. accustomed, 3023; usual, 3140.

worshippe, s. reputation, 3333, 3342.

wrak, s. wreck, destruction, 5426.

wrake, s. vengeance, persecution, 1451.

wrechchidnesse, s. misery, 4752.

wreke, v. avenge, 369.

wrynkled, p.p., O.F. tissu, mazy, 3607.

wylfulnessse, s. wilfulness, 2244; thoughtlessness, 3316.

wympled, p.p. wearing a wimple, 2837.

wymne, v. get, gain, 739.

y

y-blent, p.p. made blind, 3659.

y-durled, p.p. pierced, 6878.

ydropyke, adj. unsatiable, 67.
yfostred, p.p. nourished, brought up,
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ylyche, adv. equally. 1381.
y-meȳnt, meȳnt, p.p. mixed, mingled,
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ynde, adj. azure-coloured, 1400, 4019.
ynly, adv. extremely, 265, etc.

y-piked, p.p. selected, chosen, 5422.
yperas, s. a kind of cordial, 3398.
yssed, pt. sing. went out, 3553.
y-schent, p.p. destroyed, ruined,
 3758.
y-tempred, p.p. mixed, 3403. 5514.
y-whet, p.p. made sharp, 6500.

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APPENDIX.

SPECIMEN PASSAGES FROM THE TEXT OF THE
ÉCHECS AMOUREUX.

(From the MS. O. 66 in the Royal Library at Dresden.)

THE following specimen passages from the hitherto unedited original of Lydgate's poem are already given in my book on *Les Échecs Amoureux*. But nevertheless I have thought it well to print them again here, and this for two reasons: first, the reader may be glad to have the opportunity of making some acquaintance with Lydgate's source without being compelled to have recourse to my *Échecs Amoureux* or the 2nd volume of this present edition; and secondly, because my last collation of the Dresden MS. brought to light some inaccuracies in the earlier transcription which I am now able to avoid. A list of these errors with the proper corrections may also be found in *Englische Studien*, vol. xxviii, p. 310-312.¹

1. Description of spring. *Échecs Amoureux*, p. 230 ff. *Reason and Sensuality*, l. 87 ff.

Estoye en assez grant delit	Fol. 1a.	Quelle voit ainsy estele
Une matinee en mon lit		De tant de flourettes plaisans
Ou doulz printemps delicieux		Plus cler questelles Reluisans
Cest le temps sur tous gracieux		Les Arbres aussy (se) Reuerdissent
Qui toute plaisance appareille		Et font fueilles et se flourissent
Ou la nuit au Jour est pareille		Pour fruit porter en la saison
Cest la donlee saison nouvelle		Tel quil doiuent selon Raison
Ou toute riens se Renounelle		Li fleuee aussy et les fontaines
Et Resioist aucunement		Se Renouellent en leurs vaines
Si quil appert communement		Et commencent habondamment
Es herbes qui de la terre yssent		A croistre et courre Radement
Et qui croissent et se nourrissent		Et grant prouffit au monde font
Et font mainte fleur merueilleuse		La naige se degaste et font
Dont la terre est si orgueilleuse		Li airs sadoulceist et attempre
Et si se cointoye et se pare		Si quil ny a ne tart ne tempre
Quil samble quelle se compare		Ne trop chaleur ne trop froidure
Au ciel destre mieulx estellee	Fol. 1b.	Pour le soleil qui par mesure
Pour ce quelle est emmantellee		Ses Rais a la terre presente
De son verd mantel pincele		Zephirus volentiers lors vente

¹ The corrections of H. Spies in *Englische Studien*, vol. xxvii, p. 439 ff., are inaccurate.

Qui fait Resioir les flourettes
 La rousee sur les herbettes
 Y descend aussy volentiers
 Dont Il est souuent bien mestiers
 Pour ce voit on rire les pres
 Et tout Reuerdir loingz et pres
 A brief parler toute semence
 A esmouoir lors se commence
 Et veult de la terre yssir hors
 Pour lueur qui habonde lors
 Et la chaleur amesuree
 Dont la terre est moult honnoree
 Ainsy se coïtoye la terre
 Et sesforce ou printemps de querre
 Tous ses plus beaulx aornemens
 Pour mieulx moustre aux elemeus
 Et au ciel qui tournoye au tour
 Sa grant beaulte et son atour
 Comme fait la Josne puchelle
 Qui pour sambler estre plus belle
 Et plus gente et plus gracieuse
 Le Jour quelle est nouuelle espeuse
 Sappareille et Raisons le veult
 Le plus noblement quelle peut
 Aussy samble Il que faire vueille
 La terre qui adont sorgueille
 Pour la doulichour quelle est sentans
 Au Renouuellement du temps
 On voit aussy les oyselles
 Plus mignos et plus genteles
 Et demener plus grant Renel
 Pour la doulichour du temps nouuel
 Qui mue leur condicion
 En meilleur disposicion
 Et pour ce meismes le samble
 Se Raparient Il ensamble
 Et font leur nidz moult soubtilment
 Par naturel enseignement

Qui les fait ainsy maintenir
 Pour leurs lignies soustenir
 Briefment a parler qui voudroit
 Faire Induction Il verroit
 Que toutes naturelles choses
 Qui sont es elemens encloses
 Se Resioyissent lors et oeurent
 Pour quoyne say quelles recoeurent
 Qui leur estoit tolu deuant
 Par le froit temps dyuer greuant
 Creature nays humaine
 Plus Joyeusement sen demaine
 Et en est asses plus Jolie
 Et plus amoureuse et plus lye
 Et plus Jouans et plus aperte
 Cest chose certaine et experte
 Ainsy dont comme Je vous comptoye
 Ou point que Je dy lors estoye
 Pensans ou doulz temps gracieux
 Qui tant estoit delicieux
 Et datempree qualite
 Qu'il nest euers a la verite
 Qui Resioir ne sen deuist
 Quelconques anuy quil cuist
 Si my delittoye trop fort
 Et y prenoye grant confort
 Non pas en dormant ne en songe
 Mais tonten veillantsansmenchonge
 Riens ne menist lors endormy
 Car li oysellet entour my
 Chantoient si Joliement
 Et si tres efforcement
 Que de dormir neuisse soing
 Et en euisse grant besoing
 Tant les ooye volentiers
 Finablement en dementiers
 Que Jestoye sy ententis
 Doir les oyselles gentis . . .

2. The enemies of Dame Nature. *Échecs Amoureux*, p. 9. Cp. *Reason and Sensuality*, l. 369 ff.

Car attropos le fil desront Fol. 3a.
 Et desface les pourtraitures
 Les ymaiges et les peintures
 Malgre lachesis et eloto
 Dont moult a grant Joye pluto
 Et cerberus qui tout engoule

Quan quil happe a sa tripple gonle
 Riens ne len pourroit saouler
 Ains vouldroit tres bien engouler
 A vn cop par sa desmesure
 Toute la cote de nature.

3. The ways of Reason and Sensuality. *Échecs Amoureux*, p. 12.
 Cp. *Reason and Sensuality*, l. 647 ff.

Li vns commence en orient Fol. 4a.
 Et sen va deuers occident
 Et sans riens quen ce se bestourne

En orient arrier Retourne
 Qu Il prist son commencement
 A lexemple du firmament

LI aultrez doccident se part
 Et sen reua de l'autre part
 Vers orient la voye droite ^{1 Fol. 4 b.}
¹ Et de puis tant arriere exploitte
 Qu'en occident tout droit Répare

Par maniere a l'autre contraire
 Or enten oultre et tu orras
 Comment congnoistre le porras
 Et le quel tu deuras tenir.

4. Dame Nature charges the author to go the way of Reason. *Échees Amoureux*, p. 13 f. Cp. *Reason and Sensuality*, l. 817 ff.

¹ Pren dont le chemin de Raison
 Et de vertu toute saison ^{1 Fol. 5 a.}
 Et fuy ce que Raison desprise
 Loe de tout ton cuer et prise
 Ton createur sur toute Rien
 Aoure le et croy et crien
 Et soit toudis deuant les yeulx
 De ton cuer si ne pourras mieulx
 Ayme dont diu sur toutes choses
 Et pour ce que mieulx te dispose
 A sieur de Raison la sente
 Ayes tousdis lueil et lentente
 Aux choses haultes et celestres

Et despis les chosez terrestres
 Et la mondaine vanite
 Ayme Justice ayme pite
 Et fay a tous de prime face
 Autel que tu veulx *com* te face
 Bjaulx se tu ne te veulx tordre
 Ad ce te conient Il amordre
 Car cest li chemins que Je voye
 Qui maine au ciel plus droite voye
 Dont tu vins et aussy tu dois tendre
 Se tu scees bien ta fin entendre
 Quant a mes loys especiaulx
 Soyez y Justes et loyaulx.

5. Lines referring to *The Romance of the Rose*. *Échees Amoureux*, p. 38 f. Cp. *Reason and Sensuality*, l. 4811 ff.

¹ Et pour ce ont en mainte escripture
 De ceste amoureuse closture ^{1 Fol. 18 b.}
 Parle maint amoureux soubtil
 Et de cest deduisant courtil
 Et mainte aenture Retraite
 Entre lesquelx le mieulx en traite
 Et le plus gracieusement
 Chilz qui fist le commencement
 Du Joly Rommant de la Rose
 Ouquel il desclaie et expose
 Comment Il songa vne nuit
 Qu'il vint au vergier de deduit
 Et comment a pou de priere
 Oyseuse qui en yert portiere
 Le mist ou bel pourpris quarre
 Par le petit guichet barre
 Ou Il vit moult de grans merueillez
 Et y ot de dures bateillez

Et moult de paine et de traueil
 Pour le plaisant bouton vermeil
 Qu'il desiroit tant a auoir
 Qu'il nen preist nul aultre anoir
 Mais sur tous nottable oere fist
 Chilz qui cest bel Rommant parfist
 Ou Il desclaie apprez comment
 Chilz amoureux finalement
 Cueilla le bouton gracieux
 Qui tant estoit delicieux
 Et lot a sa volente plaine
 Comment que ce fust a grant paine
 Sicom chilz liurez le deuise
 Qui tant est de soubtil deuise
 Et tant est plain de grant mistere
 Quonequez mais de ceste matere
 Ne fu nulz plus biaux liurez fais
 Ne plus complez ne plus parfaiz.

6. Power of Love. *Échees Amoureux*, p. 246 ff. Cp. *Reason and Sensuality*, l. 5391 ff.

Vous deues sauoir d'autre part ^{Fol. 20 b.}
 Que chilz gentilz dieux qui depart
 Amours tout a sa volente
 Auoit en coste luj beaulte
 Ceste luy tenoit compaignie
 Qui moult estoit bien ensaignie
 Car moult lui plaisoit sacointance
 Amours le tint par sa main blanche

Auene ces deux fu doulz Regars
 Qui ne sambla pas estre gars
 Mais sur tous frans et deboinaires
 Chilz portoit les deux ars contraires
 Et lez sayettez ensement
 Dont amours trait crueusement
 Toutez les fois qu'il luj est bel.

7. Description of the chessmen. *Échecs Amoureux*, p. 46 ff. Cp.
Reason and Sensuality, l. 6155 ff.

*Des eschecz que la damoiselle auoit de sa partie et premierement des
 paonnes et de sa fierge.*

Si paonnet or escoutes
 Estoient fait cest verites
 Desmerandez voire si bellez
 Si finez et de vretus tellez
 Qu'experiance masseure
 Qu'il nen puet nulle estre en nature
 Plus precieuse ne plus digne
 Si qu'il mapparoit par maint signe
 Sestoient tuit dune mesure
 Sans diuersite de figure
 Fors des enseignez dessus dictez
 Qui en leurs escus sont escriptez
 Li premiers qui assis estoit
 Deuers sa main destre portoit
 Vn croissant de lune nouuelle
 Pourtrait par maniere moult belle
 Le second dencoste celly
 Auoit en son escu polly
 Vne Rose aussy figuree
 A merueillez bien mesuree
 Li tiers selon ma Ramembrance

Auoit la fourme et la samblance
 Dun aignel simple et deboinaire
 Larcq du ciel dont Juno sent traire
 Vy pourtrait en lescu du quart
 Li quins paonnez dautre part
 Y ot pourtrait vn anelet
 Trop faitich et trop gentelet
 Vn serpent y ot li sisiesme
 Li autrez qui estoit septiesme
 Vne panthiere y ot pourtraite
 Et li huitiesme vne Aiglette
 Ainsy comme Je vous ay Retrait
 Furent si paonnet pourtrait
 Sa fierge aussy gente et plaisant
 Fu dun fin Rubis Reluisant
 De si p[r]ecieux appareil
 Conqueuz nulz ne vit le pareil
 Ceste precieuse Roine
 Portoit senseigne en la poitrine
 Vne balance y ot fermee
 Pour peser chosez ordonnee.

Des autrez eschecz.

Si doy cheualier ensemment
 Furent fourme trop gentement
 Dune matere saphirine
 Si orientelle et si fine
 Com tenist a mon escient
 Tous autrez saphirs a noient
 Or est droiz que Je vous enseigne
 De chascun deulx la propre enseigne
 La destre ot vne vnicorne
 Ceste beste porte vne corne
 Emmy le front moult perilleuse
 Dont elle est trop plus orgueilleuse
 Li senestre portoit lymaige
 Dun lieure fuitiz et sauluaige
 Figure trop bien et trop bel
 Si Rocq estoient aussy tel
 Que leur valeur toute aultre passe
 Chascuns fu fait dune topasse
 Sus toutes precieuse et digne
 Sanoit aussy chascuns son signe
 Li destrez ot vn oysellet
 Moult plaisant et moult gentellet
 Qui est la callandre appelez
 Et li autrez de lautre lez
 Portoit vne monstre de Mer

Que Joy seraine nommer
 Dune pierre de grant Renom
 Qui selon lescripture a nom
 Elietrope aussy fait furent
 Si doy aulphin qui tant valurent
 Qu'en leur valeur not point defin
 Les enseignez que chil aulphin
 Orent en leurs escus pourtraitez
 Estoyent bellez et bien faittez
 Vn coulombel y ot li destrez
 Et vn pellican li senestrez
 Or vneil dire apres de son Roy
 Qui Reffu de moult noble arroy
 Dun dyamant estoit tailliez
 Tel que tout fu esmerueilliez
 Ou si beaulx dyamans fu pris
 De tel grandeur et de tel pris
 Chilz Roys auoit aussy sans faille
 Vn cheual de trop belle taille
 Dune pierre moult Renommee
 Qui estoit abeston nommee
 Selon ce qui mestoit aus
 Et auoit chilz Roys que denis
 La fourme dune tourterelle
 Pourtraite en son escu moult belle.

*Des eschez de l'autre partie et premierement de ses paonnez
et de sa fierge :*

TElz eschez et de tel deuise
Que chilz liurez chi vous deuise
Auoit la dame en sa bataille
Or est Il droiz apprez que Jaille
A ceulx dont Je deuioie traire
Si vous en vueil briefment Retraire
Et la facion et la matiere
Qui Restoit de moult grant mistiere
Car tous dor fin estoient voir
Si deuez auenc ce sauoir
Quil auoient aussy figurez
Appartenans a leurs naturez
Tout aussy que ly aultre auoient
Car de ceulx ne se differoient
Fors es materez et (es) formettez
Quilz orent aux escus pourtrettez
Mes paons premiers qui estoit
Vers ma main senestre portoit
La fourme dun secq arbre vvyt
Sans fueilles sans flours et sans fruit

LI secondz portoit vnez clez
LI aultrez qui estoit delez
Vn tigre portoit ensement
Fourme moult gracieusement
Li quars y auoit vn oysel
Qui chante doucement et bel
Cestoit vne merle Jolye
Li quins en sa targe polye
Portoit la fourme dun luppard
Et li siesmez daultre part
Auoit aussy vn mireoir
Concaue moult bel a veoir
Vn cygne portoit li septismez
Et la chienette li huitismez
La fierge qui me fu baillie
Estoit figuree et taillie
Bel et bien Je le vous affiche
Et sauoit en guise daffiche
Ou pis vn pappeillon trop bel

Des eschiez.

MI cheualier estoient tel
Aussy quil affiert par Raison
LI senestrez en son blason
Portoit vn lyon tres bien fait
LI destrez y ot contrefait Fol. 24b.
Orpheus qui tient vne harpe
Et qui ce samble en Joue et harpe
My Rocq aussi daultre part furent
De tel facion com estre durent
Et seigne sicom drois Requiert
Lenseigne de mon Rocq destre yert
A vne coulombe samblable
Pour grant fais soustenir ayable
Lenseigne aussy de lautre Rocq
Fu de la figure dun cocq
De mes Aulphins dire apprez doy

Il est vray qui furent touz doy
De tel fourme quil doiuent estre
Chilz qui estoit au coste destre
Auoit aussy qun Ray de feu
Et chilz qui a senestre fu
Auoit lenseigne dune nef
Garnie de mas et de tref
Et de tout ce qua nef falloit
Mon Roy aussy qui moult valoit
Estoit briefment de tel arroy
Quil affiert en bataille a Roy
Sestoit sus vn cheual assis
Qui dor fin restoit tout massis
Et sauoit son escu pare
Dun paon trop bien figure.

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Lydgate's
Reason and Sensuality

EDITED FROM THE

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BY

ERNST SIEPER, PH.D.

VOL. II.

STUDIES AND NOTES.

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PREFACE.

At last I am able to put into the hands of the members of the *Early English Text Society* the second part of my edition of Lydgate's *Reson and Sensuallyte*. This volume contains Notes and Studies on the text.

The following remarks may be made as to the Studies. The first chapter enters into the question of the date of the poem. With the fixing of the date at which *Reson and Sensuallyte* was written the chronology of the more important poems of Lydgate is completed; and when this task is accomplished the way is prepared for an inquiry into the development of Lydgate's poetical manner.

The study of the metre brings us to the conclusion that as in his other octosyllabic lines, so here also Lydgate's metrical art offers no occasion for serious fault-finding. May this chapter give the lie for good and all to the reproach that the good monk of Bury could not write three consecutive lines without offending the rules of his metre. If we follow a critically pure text and do not allow ourselves to be deceived by corruptions of transmission we find that even the careless scribbling of his later days kept tolerably to its metre. The comparatively easy flow of his verse and the fire and sonorousness of those recurring poetic expressions which came to him from Chaucer, explain to us the puzzle why Lydgate has been so highly rated by some undoubtedly great authors of modern times. Poets like Chatterton, Gray, and Mrs. Browning have suffered themselves to be led by this element of musical rhythm in his language to assign to the works of the monk a worth out of all proportion to their value as poetry. For it cannot be too clearly asserted that as poetry Lydgate's works are absolutely worthless. I have gone through all the productions of the monk—a service of doubtful value, which probably none other in Germany has accomplished, except Prof. Schick—and from page to page I became more and more convinced that the poetical fame of the once so belauded pupil of Chaucer has no basis to rest upon in fact.

But this, however, does not lessen the importance of a study of Lydgate for the knowledge of English philology.

The chapter on Lydgate's style will, I trust, be found to add something to our understanding of the history of the English language. The effort after parallelism of expression which Lydgate consciously pursues was not without influence upon the English style of later times. The following are a few examples of similar features in the *Book of Common Prayer* of the English Church (composed mostly in 1549 and 1552): "acknowledge and confess our manifold sins and wickednesses" (from the Exhortation in Morning and Evening Prayer): "we have erred and strayed from Thy ways" (General Confession in Morning and Evening Prayer): "to declare and pronounce" (Absolution): "vanquish and overcome all his enemies" (Prayer for the King): "desires and petitions" (Prayer of St. Chrysostom, where the original Greek, from which the translation is made, has only the one word τὰ αἰτήματα).

The study of Lydgate's style has also led me to the conviction that the poem *The Assembly of Gods* which Trigg has edited under the name of Lydgate, cannot possibly be assigned to him.

The chapter on the source of Lydgate's poem is intended to supplement in some respects my own work on the *Échecs Amoureux*. Certain additions and corrections are made in what I there said about the commentaries on this Old French Love-romance. The relation of the *Échecs Amoureux* to the mediæval encyclopædias is settled in its most important points. Guido da Colonna's *De regimine principum* proves to be the principal source for the second and lengthy part of the poem.

I may be allowed here to allude to some of the criticisms which have been raised against my book on the *Échecs Amoureux*. I will confine my attention to those critics who have a right to be heard as authorities on the subject. In the front rank of these is M. Ernest Langlois, the well-known student and scholar of the *Romance of the Rose*. M. Langlois has subjected my book to a thorough examination in Vollmöller's *Krit. Jahresbericht über die Fortschritte der Roman Philologie* (V, 3). The result of his examination is the following criticism: "L'étude de M. Sieper est faite avec soin, et les inexactitudes que nous avons remarquées dans les citations ne diminuent en rien son mérite." It will be seen from these words and the few corrections which follow that the supplement to my book had not yet come into M. Langlois' hands. I should like to call attention

therefore a second time to the fact that I have myself in a contribution to the *Englische Studien* (xxviii, pp. 310-312) corrected these "inexactitudes dans les citations."

A second criticism which I should not like to leave unnoticed is that of Herr Joseph Mettlich, who has been occupied for several years in establishing a critical text of the *É. A.*, and also intends to publish a definitive essay on the question of its sources. Meantime he has made a valuable contribution to our knowledge of the *Échees Amoureux* in a publication called *Wissenschaftliche Beilage zum Programme des Königl. Paulinischen Gymnasiums zu Münster*. His work bears the title: *Ein Kapitel über Erziehung aus einer altfranzösischen Dichtung des 14. Jahrhunderts*. In this treatise he sets forth with great skill and considerable artistic taste the interesting information which the mediæval poet gives about the education of boys. By way of introduction Herr Mettlich deals amongst other matters with my book. He also acknowledges that I have gone into the poem thoroughly and in a way deserving of commendation. Thankful as I am, however, for the kindly praise which he bestows, I cannot say that I am convinced by the criticism which he proceeds to pass on the book.

At the outset he thinks that the title of the book, describing the *É. A.* as an imitation of the *Romance of the Rose*, was not happily chosen. "Der Titel der Arbeit erscheint insofern nicht ganz glücklich gewählt, als die *Échees amoureux* zwar der Form und auch stellenweise dem Inhalte nach zu dem 'Roman de la Rose' Beziehungen haben, der eigentlichen Tendenz nach aber eine Lebensauffassung vertreten, die der im Rosenromane dargelegten feindlich entgegensteht. Schon der altfranzösische Kommentator Fds. franç. 143.¹ schreibt fol. 337 r^o col. 2: 'Car c'est la principal entencion de l'acteur dessus dit et la fin de son livre que de reprendre et blasmer leur folie come chose a raison contraire sicome il peult apparoir clerement par le proces de son livre ryme.' Die Hingabe an die Sinnenlust wird hier verworfen, dafür aber nicht etwa Weltflucht, sondern richtiger Lebensgenuss in der 'vie active' gelehrt und empfohlen."

I really cannot think that Herr Mettlich would have written thus, if he had kept clearly in mind at the time what I said on p. 207-9 of my book about the idea of this poem. In that passage attention was drawn to exactly the same point which Herr Mettlich here makes about the tendency of the *É. A.* When therefore I described the

É. A. as an imitation of the *Romance of the Rose*, I was led to this by the consideration that the poet as far as concerns the artistic form of his work relies entirely on the *Romance of the Rose*, from the contents of which moreover he borrows remorselessly.

Herr Mettlich further objects to my statement on p. 143 relating to the poet's attempt to make Pallas surrounded by flying swans (*chienettes*) in place of the traditional owl. "Wenn auch," he says, "bei der ersten Schilderung der Pallas '*chienettes*' in der Handschrift steht, so liess sich doch in Cod. Dresd. Fol. 72 am Schlusse (wo von der Kurzsichtigkeit des Menschen gegenüber dem Wesen Gottes die Rede ist) in den Versen :

' et, briefment ne que la chieuete
peut, pour sa veue feblette,
la clarte du soleil comprendre,
ne puet li homs,—tant sache apprendre,—
le hault dieu comprendre de plain.'

das Wort, auch bei nur oberflächlichem Lesen, nicht als eine Nebenform von afrz. '*cisne*' auffassen. Die Notwendigkeit der Einsetzung von '*chieuete*' (= nfrz. *chouette*) an Stelle von '*chienette*' in dem obigen Falle ergab sich von selbst."

My reply to this would be as follows. Naturally I could not help noticing on Fol. 72 the variant form "*chieuete*" which manifestly in this place can only mean an owl. When in spite of this in the first description of Pallas I kept to the *chienette* (swan), it was in deference to the authority of my Lydgate who not only knew how to read his French author, but also could follow him in his deeper conceptions. He read *chienette* (swan) and has carefully explained to us the reason why the swan was here chosen to be the companion of Pallas. Nor does the fact that Rudolf Tobler takes a different view (cf. *Herrig's Archiv* civ, p. 399 f.) alter my opinion, much as I have reason to agree with the rest of his remarks on my work. He says that the explanation of the swans as attributes of Pallas is "far-fetched" (*gesucht*); but it is no more so than thousands of other allegorical explanations of passages in the works of mediæval writers.

I feel compelled to make a few remarks as to the scope and purpose of the notes. In many instances I have tried to show that we have to note in Lydgate's phrases constantly recurring formulas. Very often these formulas could be shown to be common property of the Chaucer-school.

The question of the relation between Lydgate's poem and its original, which I have already dealt with in a connected form in my book on the *Échees Amoureux*, will be found to have further light thrown upon it here and there in the notes. It is hoped that the citations, short and long, from the *Échees Amoureux* will make the understanding of the Lydgate text an easier matter. In the case of single and fictitious personages in the poem (*e.g.* Dame Nature and Dame Fortune) I have tried to draw out the connection with the other allegorical poems of the Middle Ages, and also to point to the fruit borne by these and fictions in the later poetry. Lydgate takes excessive delight in going off into allegorical interpolations: in two passages we meet with this tendency displayed in the most arbitrary way: once when it serves to describe the attributes of the various gods who were present at the judgment of Paris, and the second time when he has to explain the stones and animals employed on the chessboard. Here our task extended itself on the one side into the study of the mythological writers, and on the other into that of the mediæval books on stones and animals used in Lydgate's sources. In the case of the numerous stories from the classics which Lydgate touches on, it was necessary to point out their source and also their appearance in other specimens of contemporary literature.

In conclusion it is my pleasant duty to thank all those who have come to my help with counsel or work. Dr. F. J. Furnivall, Prof. Schick, the Rev. S. C. Gayford, and Prof. Weyman, to whom I was under heavy obligations for their assistance in the volume on the text, have again been unwearied in their kind services to me in the preparation of this second volume.

I have further to thank Mr. Henry Bergen for the help he has given me. And it is a pleasure for me to be able to announce that his edition of Lydgate's *Troy Book*, at which he has been working for some years, will appear in the course of the next few months.

Last of all, I should like to express my thanks to Dr. Eugene Oswald, the excellent secretary of the *English Goethe Society*, who, as many others besides myself have good reason to know, is always ready to help Germans coming to England with the intention of pursuing serious studies.

E. SIEPER.

Munich, May 1904.

STUDIES.

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CHAPTER I.

AUTHORSHIP, TITLE, AND DATE.

IN his article on *Reason and Sensuality*,¹ Professor Schick has already established Lydgate's authorship of that poem. As the result of my own observations and investigations I should like to add the following remarks.

Both MSS. assign the poem to Lydgate. But the heading in F, in which the words "compylid by John Lydgat" follow the title, was written, without doubt, at a much later date than the text. After carefully comparing the hand in which this heading is written with that of A, I have arrived at the conclusion that both are of the same person—John Stowe. Thus the two proofs are reduced to one; and it is on Stowe's authority alone that the authorship, according to the MSS., is ascribed to Lydgate.

There is no doubt that Stowe's statements are of great value; still, they are by no means invariably trustworthy. The Add. MS. itself proves this, for on leaves 8 and 9 is an epitaph on Edward IV., designated by Stowe as the work of Lydgate. The error, it is true, was recognized and corrected later, the name of Skelton taking that of the monk; but it is a question whether this blunder would have been seen, had there not been so palpable an anachronism, Lydgate's death having taken place even before the reign of Edward IV.

However, in spite of Stowe's questionable authority, there is not the slightest room for doubt as to the authorship of Lydgate. In addition to the external proof, the internal evidence is convincing.

At first I should like to mention that during the literary decay of the fifteenth century, when the creative art of Chaucer began to crumble down into dead formulas in the hands of his successors, internal evidence is not always to be trusted, and is, in fact, often of doubtful value in deciding points of authorship.

For example let us take the verses by Ashby, printed by M.

¹ *Anglia*, Beiblatt, viii, p. 134, etc.

Förster in *Anglia* (xx, p. 140-152). Here we find—besides the improper use of *champanye*—all the tricks of style usually pointed out as Lydgate's united, thus forming a most Lydgate-like work. Indeed, it would be hard to believe, were we not certain of the authorship, that this is not one of the monk's productions.

On the other hand, in the *Assembly of Gods*, attributed to Lydgate on the very good authority of Wynkyn de Worde, metre, rhyme, final -e, vocabulary, even method of expression, are totally different from those we are accustomed to judge the property of the monk. Certainly, as Triggs remarks, Lydgate discloses himself in his writings as scarcely any other poet does, but he does not do so in the *Assembly of Gods*. If this poem is really Lydgate's—which I very much doubt,—it can be said quite as truly that the monk knew how to conceal his peculiarities as scarcely any other poet could.

In short, an editor must be very cautious with regard to so-called internal evidence; it is only of relative importance, and does not count at all unless there is an overwhelming number of extraordinary coincidences. The latter is the case in our poem.

My investigations as to the final -e and metre have led to practically the same results as those reached by Schick¹ and Krausser.² In the chapter on the style, I have shown how that most characteristic of Lydgate's peculiarities, the doubling of expressions, is especially noticeable in our poem. But I would like to lay even more stress upon the striking resemblance between *Reson and Sensuallyte* and two special Lydgate-works, the *Troy-Book* and the *Pilgrimage*.

The resemblance between portions of the *Pilgrimage* and *Reson and Sensuallyte* is indeed of an extraordinary character. The description of the principal figure of the first-mentioned book, Grace Dieu, frequently calls to mind the very words which are used in *R. and S.* about the appearance and decoration of Dame Nature. I limit myself to the following lines, which read almost as a quotation from *R. and S.* 1. 665 ff. (Dame Grace Dieu appears to the author):

“And whil I dyde my besynesse, A lady of ful gret flayrnesse And gret noblesse, (soth to say, I dyde mete vp-on) the way.” 679 ff.: . . . “this lady gracyous, Most debonayre, & vertuous, And in the Awnaylle ther was sette Passyngly a rechië sterre,	Wych that cast hys bemys ferre Round abouten al the place, This lady, of whom I ha told, Hadde on hyr hed a crowne of gold Wrouht of sterrys shene & bryht, That cast aboute a ful eler lyht.” 758 f.: “I pray yow that ye wyl me here Your name & your condycion.”
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¹ See *Temple of Glass*, p. lxx ff. and lvi ff.

² *Complaint of the Black Knight*, p. 13 ff. and 21 ff.

Compare also the descriptions of the two paths, one of which is to be chosen by man.¹ Here the resemblance is so great, certain expressions and formulas being so strikingly alike, that no further comment is necessary.

Finally, I would like to call attention to the peculiar manner in which the appearance of the goddesses and other allegorical figures is announced; this manner of announcing, as well as the introductions to the speeches of the various figures, is very much the same in the *Pilgrimage* as in *Reson and Sensuallite*. There is, of course, a general resemblance between the French originals, but this correspondence even in words and phrases is only to be found in the Lydgate versions.

The *Troy-Book* too has many points of striking resemblance with our poem. The judgment of Paris is there also related in all its details. Especially in the speech made by Mercury, there is much that reminds us of his oration in *R. and S.* The same rhymes and the same wording often occur at the very same points in the two narratives.

But in other respects also the phraseology of the *Troy-Book* is the same as that of our poem. There are many lines in the *Troy-Book* which by the dropping out of an adjective, or adverb, etc., can be converted into verses of *R. and S.*:

- II, 2525 "for to declare [sothly] in sentence."
- 2641 "That Iubyter helde at his [owne] borde."
- 2648 "She toke an appel rounde of [pure] golde."
- 2652 "[To] the fayrest of them euerychone."
- I, 1556 "I wante counnyng [by ordre] do discryue."
- 2063 "And [trewely] yet as I shall deuyse."
- 2381 "Truste right well me lyst nat [for to] fayne."
- 2385 "Without chaunge or [any] doubylnesse."
- 2502 "But ye had leuer [shortly] for to dye."
- 2560 "This is the fyne [and sume] of my requeste."
- 2588 "And fayrest eke [in sothe] it is no naye."

Finally we have one more, and, in my opinion, the strongest proof of Lydgate's authorship. Our poem is a translation from the French. From the *Pilgrimage* we can form a clear idea of Lydgate's peculiar method of rendering a French text, and we have now to discover whether this same method is followed out in *R. and S.* Deguileville's work has about 14,000 lines, in Lydgate's version 22,000. This relationship in the length of original and translation is also the same with *R. and S.* and its source. But apart from this

¹ See *Pilgrimage*, l. 3344 ff., and l. 12205 ff.

coincidence we find in the *Pilgrimage* exactly the same peculiarities of translation which we have previously pointed out as existing in *R. and S.*,¹ viz. the tendency to render one French line by two English ones, the extraordinary lengthening out of the original which takes place at the beginnings of the chapters, and the frequent bringing in of expletive sentences in order to obviate difficulties brought about by rhyme and metre.

Thus our investigation has led to the result that both external and internal evidence bear each other out in establishing Lydgate's authorship. There is not the slightest doubt that *Reson and Sensuallyte* was translated by the monk of Bury, the writer of the *Troy-Book* and of the *Pilgrimage*.

Here I think is the proper place to settle the questions connected with the title and the marginal notes of our poem.

The title, there remains little doubt, is an invention of Stowe, who supplied it in the Fairfax MS. It is well suited to the subject. It was natural for Stowe to take it, since it is the superscription of many similar allegorical works. Perhaps it was suggested by the following writing:

*Lrcii Annei Senecae ad Gallioneni de Remedi[i]s Fortuitorum.
The remedyes agaynst all casuall chaunces. Dialogys inter sensum
et Rationem.*

*A dialogue betwene Sensuadyte and Reason. Lately translated
out of Latyn into Englyshe by Robert Whyttynton poet
Laureat, & nowe newly Imprinted. London 1547.*

As to the marginal notes,

a. they belong only to the English poem, as is amply proved by the note to l. 763-64, which cannot refer to the quite different French version.

β. The annotator was intimately acquainted with the relationship of Lydgate's work to its original. This appears from the notes to ll. 1245 and 1279, which inform us where Lydgate's additional interpretation begins, and where the translator returns to his original.

γ. The annotator in most cases starts with his remarks, when Lydgate leaves the ground of his original.

δ. The sources which Lydgate followed in his deviations are correctly pointed out.

These facts permit of the conclusion that, if Lydgate did not write the marginal notes himself, they originate from a man who knew perfectly all the conditions of his work.

¹ See *Échecs Amoureux*, p. 213 ff.

But when did he write it? Schick expresses his opinion in his edition of the *Temple of Glas*. See p. cviii: "For *Reason and Sensuality* I know of no external evidence which would warrant a certain date for the year of its composition. The work is of considerable length (about 7400¹ four-beat lines), and there remain only three periods in which Lydgate could possibly have found time to write it, namely, 1422-1426, 1439-1445, and the time immediately before 1409. I believe that 1422-1426, and still more 1439-1445, are quite impossible dates . . . He can only, I believe, have written the best production of his life in his prime, and I consider the *Flour of Curtesie*, the *Black Knight*, the *Temple of Glas*, as works which lead up to the only one of Lydgate's poems which we can read with real interest and enjoyment. Thus we are, perhaps, not far wrong in believing that *Reason and Sensuality* was written between 1406 and 1408."

In fixing the date at a comparatively early period, Schick is influenced by the consideration that the work is much more poetical than the long and wearisome translations of Lydgate's later years. However, the monk is not responsible for the poetical excellence of *R. and S.* Although the French original has not perhaps suffered greatly in his hands, it has certainly gained nothing by the Englishing. In consequence, for the present, we are face to face with absolute uncertainty in all that concerns the date of the work.

It is only by internal evidence that we obtain even approximate results:

The final *-e*, as our investigations have proved, is treated more or less as in the *Temple of Glas* and in the *Black Knight*. The dropping of the final *-e* in the rhyme, however, shows a considerable advance beyond the *Temple of Glas*. This, of course, leads us to date *R. and S.* certainly not before this poem. Now it is true that we do not gain much by this result, as the time after the *Temple of Glas* includes almost the whole literary career of Lydgate. But, as we have seen from the passage quoted above, there remain only three periods in which Lydgate could have found time to write *R. and S.* In which of these three periods, then, is the work to be placed?

The method to solve this question is to examine the style of *R. and S.* in its relation to the manner of writing, exhibited in those poems, which temporarily limit the above-mentioned periods, viz. the *Pilgrimage* and the *Troy-Book*. If we pursue such a course, we

¹ This must be a misprint for 7040. The exact number is 7012.

are led by the supposition that there is a certain development of style visible in the monk's writings. Previous Lydgate editors have had but little to say upon this point; Schick alone has touched on it with some excellent remarks. He has already pointed out that the early works of the monk, led Parnassus-ward by enthusiasm for Chaucer and love of nature, are written in a spirit entirely different from that of the productions of his "fordulled" age. Moreover, it is quite natural that an author who wrote and translated—in such a mechanical way—must have gradually fallen into certain peculiar mannerisms and formulas, which, as time went on, became more and more developed and apparent. Thus we shall see in the chapter on the style of *R. and S.* that the doubling of expressions, the most significant of Lydgate's peculiarities, becomes much more frequent in his later works.

Before beginning to compare the peculiarities of style in our poem with those found in the *Pilgrimage*, I would point out how natural and valuable such a comparison must be, as both poems are translations from the French, and resemble each other in metre and species of poetry.

We find, as we have hinted, that in the *Pilgrimage* double expressions occur far oftener, and that individually they are more finished and perfect. Especially numerous are the alliterative synonymous expressions. The number of examples to be found in *R. and S.* is but scanty; a far greater quantity can be collected from a proportionately small part of the *Pilgrimage*.

I adduce some of the instances in the first 2500 lines: 657 nedful *and* necessarye; 778 thus yt stant *and* thus yt ys; 1059 lyff *and* liberte; 1507 Enoyntyng *and* oynementys; 1560 cruel nor contrayre; 1624 pyte and compassyoun; 1687 portreye or peynte; 1757 tavoyden . . . and tenchase; 1814 robbe or reue; 1845 fredam *and* franelhyse; 1956 forfet *and* folye; 2016 malys *and* malencolye; 2476 kutte *and* kerue; 2515 peyne *and* penaunce.

That the metre of the latter work shows the more practised versifier, who has a greater store of formulas at his disposal, and in course of longer exercise of his art has learned to avoid metrical irregularities by means of sundry more or less unpoetical manipulations, is to be settled in the chapter on metre, p. 9. Also, judging from the way in which the final *-e* is employed, the *Pilgrimage* must certainly belong to a later period; for the cases in which the *-e* loses its value as a last syllable are much more numerous in this work than

in *R. and S.* In addition, there are other grammatical peculiarities appearing in the *Pilgrimage* and in later works, which are not to be found in our poem.¹ In short, it seems to be almost certain that *R. and S.* could not have been written after the completion of the *Pilgrimage*, but must have been composed at a considerably earlier date. Therefore, of the three periods, in any one of which, at first sight, it seemed our poem could have been written, there remain to us now but two—either the one immediately before the commencement of the *Troy-Book* or that immediately following its completion.

In order to decide in favour of one of these we must of course resort to a comparison of both poems. It has already been said that their resemblance, at least in some parts, is striking enough, and that, therefore, it is quite probable that they do not lie very far apart in respect to date. The question is, which is the earlier of the two?

In the *Troy-Book* there are many traces of peculiarities characteristic of Lydgate's later period. It contains numerous examples of the double expressions of which but few, as has already been said, are to be found in the *Temple of Glas*, and which, as can easily be shown, appear in their greatest numbers in the later works. Alliteration is very frequently met with in the *Troy-Book*, which in this respect takes its place nearer to the *Pilgrimage* than to our poem. Moreover, certain grammatical peculiarities of later Lydgate works—for instance, forms like the above-mentioned “of myn,” “of her,” “of his,” instead of “myn,” “her,” “his,”—are now and then noticeable in the translation of Guido's work, whilst in *R. and S.* they do not occur at all.—Lastly, there are certain standing formulas in his later works and already in the *Troy-Book*, which Lydgate avoided in *R. and S.*, e. g., “al and somme,” “in al the hast he can.”²

It would be difficult to compare the two poems from a metrical standpoint, as the one is written in heroic verse and the other in octosyllabic couplets, but nevertheless I should like to mention that, as Schick and Krausser have already pointed out, in his earlier works Lydgate avoided writing verses in which a syllable is wanting at the beginning and also in the middle of the same line.—I have shown in its proper place that there are some such lines to be found in *R. and S.*, although their occurrence is rare. But in the latter part of

¹ Comp. especially forms like “an hous of hers” (l. 852); “A sergaunt of myn” (l. 941), which are not at all to be found in *R. and S.*

² This expression occurs only once in *R. and S.* From the *Troy-Book* we can adduce heaps of examples. Compare Notes.

the *Troy-Book* Lydgate employed this type without hesitation. Comp. the following instances from Book IV :

“Prudently or he wold assent.”
 “Though that thou outward shewe fayre.”
 “Fynally as ye haue it shape.”
 “Sodaynely fyller in a drede.”
 “Crowned sat in his regalye.”
 “Gredyer nor more rauynous.”
 “Satirye nouthur Dryades [ffawny].”

That the occurrence of such lines cannot be accounted for by oversight or through errors in the MSS., is proved by their consistent structure (trissyllabic adjectives filling the first half of the line).

For these reasons I am inclined to consider *R. and S.* to have been written before 1412, the year in which the *Troy-Book* was begun.

These considerations had been already noted down some time, before I met with a literary testimony which seems to confirm my results. A. Schmid in his book *Literatur des Schachspiels* (Wien, 1847) gives an account of those manuscripts relating to chess which are described by Th. Hyde.¹ Then follows: “Th. Hyde giebt noch eine Handschrift an, welche wahrscheinlich zu Oxford befindlich ist. Lydgatus, Joh. in Poemate amatorio Anglice MS. Shahiludii et Belli Amatorii comparationem scite et eleganter instituit (S. Hyde, Mandragorias, Oxon. 1694. 8. Prolegom. und dessen Syntagma Dissertat. Ibid. 1767. 4. Tom. II, Prolog. (!)) In diesem, um das Jahr 1408 geschriebenen Gedichte wird das Minnespiel mit dem Schachspiele verglichen.” Now we read in Thomas Hyde, *Mandragorias seu Historia Shahiludii*. Oxonii, 1694, under the heading *Prolegomena Curiosa* as follows: “Johannes Lydgatus Anglus, Monachus de Burgo S^{cti} Edmundi, hunc Ludum suo tempore usitatum vocat the Game Royall: idemque Lydgatus Librum suum per modum Poëmatis Amatorii conscriptum, hujus Ludi (quam Bello Amatorio assimilat), Aestimatis dicat dedicatque, his verbis, uti in Codice MS. legitur :

“To all folkys vertuouse,
 that gentil bene and amerouse,
 which love the fair pley notable,
 of the Chesse most delytable,
 whith all her hoole full entente,
 to them this boke y will presente :

¹ Hyde, Thomas, D.D., 1636-1703, orientalist, chief librarian of the Bodleian.

where they shall fynde and son [!] anoone,
 how that I nat yere agoone,
 was of a Fers so fortunat
 into a corner drive and Maat."

Here no date is mentioned for the composition of the Lydgate poem. Neither does Hyde in other places give information on this point, at least so far as I can see. Nevertheless, it seems to me absolutely impossible that Schmid made his statement without any solid ground to stand on.

CHAPTER II.

STRUCTURE OF THE VERSE.

THE great admiration which was felt for Lydgate by his contemporaries is only to be understood on the ground that his verses were not quite bare of a certain rhythmical music. Schick in his essay on our poem has brought a direct literary proof of this proposition.

No less an authority than the great Scotch poet Dunbar has left us his opinion of the metrical perfection of Lydgate's verses :

"O morale Goweir, and Lidgait laureat,
 Your suggarat toungis, and lippis aureat
 Bene till our eris cause of grit delyte:
 Your angelic mowthis most mellifluat
 Our rude langage hes cleir illumynat."

Diametrically opposed to this stands the judgment of recent critics: Ritson does not hesitate to declare that there are scarcely three lines together of pure and accurate metre; and Skeat (*Kingis Quair*, p. xxxii) points out how totally different James I.'s musical verses are to the halting lines of Lydgate. On the other hand, Schipper in his *Englische Metrik*, I, § 196, and, as we shall have to explain later on, Schick in his Introduction to the *Temple of Glas*, p. lvi ff., have done greater justice to the metrical system of our monk.

But even with this, the question does not appear to be finally settled. A criticism like that of Steele (*Secrees of old Philisoffres*, p. xviii), it is true, does not weigh much, as his conclusion is based upon a totally uncritical text. But there are other scholars, too, who fail to find in the verses of at least some of our monk's works anything but a "barbarous jungle." (Cp. Triggs, *The Assembly of Gods*, chapter iii, p. xiv.)

¹ See Th. Prosiegel, *The Book of the Gouvernaunce of Kyngeys*. München, 1903.

I do not think that matters are advanced by further general statements, and, uninfluenced by the conflict of diverse opinions, and taking the standpoint of an agnostic, I enter into an unprejudiced metrical examination of our poem in order to find out, first of all, how its verses are to be read.

In the first place, it may be desirable to give a few remarks as to the general rules which Lydgate used to follow in building his verses.

The most important matter, that of sounding the final *-e*, will be thoroughly dealt with in the next chapter. Here we have only to point out some special peculiarities:

1. With regard to elision, on the whole, the same rules are followed as in Chaucer, but hiatus is, especially in the caesura, not at all unfrequent. Again, Lydgate limits elision much less exclusively to the unaccented final *-e*. That the article *the* and the preposition *to* before a vowel are elided is in Chaucer, also, very often met with, as well as the fact that a final *-y* is combined with a vowel following to make one syllable. But elision goes further in cases like: 199, "I was so ententyf for to here;" 932, "The ayre so atempere was and clere;" 1847, "Mercurie in al the hast he kan." Compare further from the *Pilgrimage*: 483, "By vertu off crystys gret suffravnce;" 6386, "The valu and the magnyfycence;" 7878, "That vertu ha domynacioun;" and 10561, "She abrayde by good avysement."

2. Synizesis is comparatively rare. Of decided examples we can adduce the following:

- 1078 "For to lyve vertyously."
- 1180 "Makythe mensyon of her armour."
- 1439 "As ye shal here, ceriously."
- 2406 "But best and most specially."
- 2435 "To reherse compendiously."
- 6445 "That al[le] bestys specially."

3. Dieresis is met with in *tre"s*. In some cases, too, a good metre would permit us to read *virtu"s*: 503, etc.

4. Under the heading of syncope we could put together two rules, with regard to which Lydgate again, there is no doubt, goes much farther than Chaucer:

a. Sometimes the endings *-el*, *-en*, *-er* do not count as syllables. Not only are such words concerned as: whether, outhur, rather, thithur, evene, evele; but also a number of nouns, adjectives (especially of Romance origin), and verbs:

1422 "A ful ryche sceptre she helde."

3170 "Or any spot of evel menyng."

5936 "With my brother, the god Cupide."

β. Slurring takes place almost always in words like: naturel, spirit, perseuerance, soueraynte, subtylyte,¹ perilouse, Cerberus, semelynesse,¹ syngulerte.

5. Finally I have to call attention to a peculiarity which is frequently enough to be met with in Lydgate: the suppression of a final *-e* between two dentals which is otherwise sounded. Examples:

97 "Alle the erthe, this verray trewe."

844 "To holde the wey[e] of reson."

966 "For the grete dyuersyte."

4252 "For which take good hede therto."

4969 "To be-holde the purtreitures."

6088 "And y-bounde to his emprise."

6178 "Nor of kynde they be nat lyke."

6202 "Of her trouthe dooth never fade."

6605 "Which hath by kynde the dignite."

The instances, of course, are not limited to *Reson and Sensuallyte*. The *Pilgrimage* has:

448 "Who lyst taken hed ther-to."

3089 "The cause to me vn-knownen ys."

6252 "They sholde the plesē neueradel."

6742 "And to spede thy pylgrymage."

20647 "In erthe, ther sholdē non greyns sprynge."

Compare also *Temple of Glas*, 855, "And eke my sone Cupide, pat is so blind."

The lines of our poem are composed of four iambic feet, a metre which the poet took from his French original. As a rule the caesura falls after the second foot, but now and then we must look for it at the end of the first or the third foot.

If we examine the structure of the verse a little more closely, we perceive at the outset that Lydgate by no means confines himself to the strict exactitude of the French octosyllabic line, but varies the regular march of the original metre very much.

In reading the poem we are first of all struck by the frequent omission of the first thesis. The poet is far from being a stickler in this respect, for the first unaccented syllable is wanting in no less

¹ In *subtylyte* and *semelynesse* the vowel in question is not in accordance with the etymology of the respective words; its existence was perhaps merely graphic.

than nearly 300 out of every 1000 verses. Such verses in which the opening syllable is wanting are strictly of trochaic metre. The poet himself seems to have been more or less unconsciously influenced by this fundamental alteration in the metre; for frequently, after falling into the trochaic step, he adheres to it for some time, and then suddenly drops back to his usual measure.

This is shown by the following list, which gives an enumeration of the acephalous or headless lines occurring in the first 500 lines of our poem: 4, 8, 12-14, 18, 24, 27-28, 31, 45, 47, 52, 55-57, 59, 61, 66, 70, 76, 81, 85, 88-90, 97, 103-105, 107-108, 113?, 117-18, 123, 127, 140, 151, 157, 162-64, 167, 169, 175-76, 178, 180, 185, 190, 195, 198, 204, 213, 215, 217, 219, 224, 227, 229, 230-32, 235, 238, 241-42, 245, 250, 260, 262, 266, 268, 270, 273, 275, 278-80, 283-84, 287-88, 293, 296, 297, 299, 302-4, 308-9, 314, 316?, 317, 329, 334-35, 338, 342, 348, 352, 355-56, 364-68, 370, 373-74, 377, 390-94, 396, 400, 403, 408, 415-17, 420, 424, 426, 428-29, 431, 438-40, 442, 448, 455-56, 459, 471-72, 478-80, 482, 484, 486, 494, 498-99.

Occasionally also in the opening foot of the verse we notice another irregularity which consists in the substitution of two, instead of the one, unaccented syllables of the iambic. Examples of this are however extremely rare. In the first 2000 verses we meet only two decided instances: 261, "Non man may contrarie nor withseye;" 652, "By example of the firmament." With regard to *contrarie* see ten Brink, *Chaucer's Sprache und Verskunst*, § 261. Of the rest the following lines belong to, or might easily be brought under, this type:

- 2099 "For she semys, shortly for to telle."
- 2107 "Al this worlde gooth the same trace."
- 3623 "Of which in ysidre ye may se."
- 4480 "Of the kyng Nabugodonosor."
- 4776 "And I neuer after with hir spake."

The same licence which we have noticed in the opening foot meets us also in the caesura. Thus (a) the thesis is omitted so that two accented syllables clash together. To be sure, this does not occur so frequently as the omission of the thesis in the first foot, but still it is frequent enough to constitute one of the metrical characteristics of the poem. Such lines to a modern ear have a harshness of which the ears of Lydgate and his contemporaries do not seem to have been sensible. (β) There are two light syllables in the caesura.

This caesura is properly called trochaic. Only three conclusive instances occur: 1235, 1239, 1471.

It is, then, indisputable that Lydgate allows himself this amount of licence at the beginning of the verse or in the caesura. But the further question arises: Does he combine the two in the same line? Cases in which irregularities in the caesura occur in combination with a double thesis in the opening foot can be set aside at once. The few verses which have a double thesis at the beginning, are in other respects regular. Only two cases, then, remain with which we need concern ourselves: (*a*) when the thesis is wanting in the first foot and in the caesura at the same time. That there are examples of this cannot be denied, for it is impossible to scan the following verses upon any other principle:

- 741 "Wher as man, in sentence."
968 "Est and West, north and southe."
5980 "I kan forth to presence;"

(*β*) when the trochaic caesura is found in the same line with the omission of the thesis in the first foot. There are a good many verses which could be easily brought under this scheme:

- 1452 "For the membres that y of spake."
1799 "Wonder kene the point to forn."
3924 "Faire with-oute, but corumpable."
5873 "And fortune shoop so for me."
5936 "With my brother, the god Cupide."
6748 "Whan a womman hath no rewarde."
6678 "Curse hem newe for her dysdeyne."

In these instances, the superfluous thesis in the caesura supplements the missing syllable of the first foot, and offers a possibility of reading the verses as regular ones.

The only question is, whether the accentuation of the words will permit such an explanation. That Lydgate allows himself a somewhat arbitrary licence in regard to the accent, which he sometimes puts on the inflexions, or other light syllables, is, as we shall see later, certain enough. But the question is, whether this licence has its limits. Can we go so far as to say that the writer of a poem, the metre of which offers in other respects no foothold for serious censure, could twice or even three times in the same line have done violence to the natural accentuation?

Again, we might ask, why should exactly this kind of measure be impossible in our poem? Granted, first of all, that variations from

the regular form occur in the same line, both in the first foot and in the caesura, which our previous examples have shown to be indeed the case, we have no ground for denying the existence of this kind.

On the other hand, it can be justly said that a line with eight syllables formed on the model of the regular French octosyllabic line, should not be scanned on other principles.

Of course, in some cases the difficulty would vanish, if we were to slur over the final *-e* after the second arses. But the conclusions of our inquiry are such as to make us hesitate before doing this; for we cannot point to a single other instance in the whole poem where the *-e* of the adjectival *ja*-stems is not counted as a syllable. Nor is there any certain occurrence of *withóute*, *fórtúne*, etc.

We are really compelled, if we would avoid an arbitrary method of accentuation, to take refuge in the supposition of a special type of verse which, however, like the preceding, is only to be regarded as an exceptional resort in case of difficulty.

We can distinguish, then, in our poem, leaving out of consideration those lines which only exceptionally occur, three large groups of verses, which are enumerated in the order of their frequency:

✓ 1. The regular line; 2. the headless or acephalous line; 3. lines without a thesis in the caesura.

There is a comparatively small number of verses, which cannot be placed in any group.

Examples of these are:

3900 "Ay tendre, fresh, and grene."

4805 "Ha noon occasion."¹

6879 "That for to stynte her mone."

It needs no proof to see that this analysis of Lydgate's metre into its *external structure* is far from giving us a truer and deeper insight into its metrical art. Much more important is the question: How does his verse stand as regards its *quality*? Of course the answer to this question is not entirely independent of the structural analysis. The problem is, namely, whether the above-mentioned variations are consistent with the nature of the four-foot iambic line. To see this point clearly we must go a little further afield and lay down a few necessary presuppositions.

By the pause after the second foot, our four-foot iambic is divided into two exactly equal halves, each of which can be properly counted as an independent line, and, as the development of modern metrical

¹ Here we might perhaps read: Há[vě] noon occasion).

art teaches, was actually conceived as such. Now the indulgence of a certain amount of licence in the rhythm—whether in the transference of the accent or in the doubling or the omission of the thesis—is much less repellent, if it occurs at the beginning of the verse. See the admirable remark of ten Brink, *Chaucer's Sprache und Verskunst*, p. 156: “wie die Betrachtung der Verskunst der Gegenwart bei verschiedenen Völkern lehrt, will der Schluss eines Verses unter allen Umständen in seinem Rhythmus respectiert sein und wird dies sogar in der syllabisch accentuirenden Versart der Romanen (ebenso, können wir hinzufügen, in der syllabisch quantitiirenden Versart den alten Inder) [anerkannt], währendandrerseits der Versanfang sogar in den rhythmisch-accentuirenden Metren der Germanen Abweichung vom streng rhythmischen Schema bzw. Verschleierung desselben gestattet.” Indeed, at the beginning of a verse, a monosyllabic or trisyllabic foot scarcely breaks the rhythm at all. At the same time, after the caesura, which to our sense of rhythm constitutes the beginning of a new and independent line, the omission or addition of a thesis does not offend. In this way it happens, that we are not, so to speak, thrown off the track by these variations from the strict iambic, and do not lose the sense of an even and regular motion.

But further, this licence in the verse structure not only constitutes no violation of the fundamental metrical form of the poem, to which the most refined ear could object, but is even, if used judiciously, a positive advantage to the rhythm. It breaks the wearisome monotony of the French octosyllabic line with a refreshing variation, and imparts a touch of sprightliness to a somewhat ponderous measure.

We must, however, once more expressly point out that this holds good only in the case of the regular four-footed iambic with the caesura in the middle of the line. The case is very different when the caesura comes after the third or first foot. In the former case we are forbidden to indulge in licence for fear of offending the rhythm which belongs of right to the last foot of the verse. In the latter case, it is quite impossible to introduce a second arsis immediately after the first.

We now come to that point which is of the most radical importance for the metrical perfection of a poem, viz. the correspondence between the logical intonation and the metrical accentuation of the words.

How far has Lydgate reconciled the metrical accent with the

proper emphasis demanded by pronunciation and by the sense of the sentence? A closer examination shows us that, as in Chaucer's poems, the accent of the *sentence* seldom conflicts with the rhythm of the verse, but that the *word-accent* often does so. The result of my investigations on this point are shortly put together in the following lines :

Most frequently we find the accent on the *-ing* of the present participle, and indeed this accentuation seems to be almost the rule with present participles. Of the extremely numerous instances I give as examples :

makyng 129, cleymyng 395, goynge 430, syngyng 460, havynge 545, knowyng 573, 1157, takyng 651, biddyng 822, 1481, smylyng^t 1547, laughyng^t 1548, persyng^t 1587, brennyng^t 1588, fleyng 1597, semyng 1598.

There are also a fair number of instances,—mostly confined to the first foot,—where the *-eth* of the 3 sing. pres. ind. is put in arsi: duelleth 2595, clotheth 96, semeth 113, holdeth 790, singeth 1248, fallet^h 4152, graunteth 3335, maketh 3338, yiveth 3348, singeth 1248, myneth 6918.

In the following instances the *-eth* forms the third arsis: causeth 102, turneth 654, bereth 2621, sorweth 5034, chaungeth 6214, stauncheth 6491, techeth 6634.

All other cases of the accent occurring on inflected syllables of the verb, appear only as isolated exceptions. We may note these instances :

(α) of the inf.: sywe[n] 660, resten^d 6870; both infinitives stand in the middle of the verse, *sywen* after, and *resten*^d before, the caesura.

(β) of the past part.: couered 919, named 1054, cromped 1800, pulshed 6080, prentyd 4622, medled 6070.

In all these instances the past. part. begins the verse. In *getyn*^d 1611, the accented ending stands before the caesura.

The fact, that the plural ending *-es* bears the verse-accent, is confirmed by several cases: herbes 536, membres 1300, goddys 2987 [f], folkys 6653. In the adjective, the superlative termination is found in arsi, a fact which in itself can scarcely surprise us, since the *-est* cannot be regarded as a light syllable.

Cp. fairest 2197, trewest 2604, gretest 5115, swyftes[t] 6977.

The *-er* of the comparative also occasionally takes the place of an accented syllable: bryghter 436, fairer 2175, fressher 3434, feller 3622, fairer 4551, swetter 5737, ferther 6016, lever 6369, lyghter

6709, rather 6908. *fressher* in l. 3434 follows the caesura, *siretter* in l. 5737 antecedes it; in all other cases the comparative begins the verse. Lydgate also often lays the stress on the naturally unaccented final syllable in prepositions, conjunctions, and other similar words of a merely formal character: after 77, 160, 4620, 6168, vnder 1485, 3700, nouthur 2553, 4174, 4205, 4535, 4632, outhur 5345, 5970, 6330, ellis 1640, ouer 4166.

The licence which Lydgate takes in the metrical accentuation of proper names is, however, much more marked than we have yet met with, so that it seems really impossible to lay down general rules. The dissyllabic proper names appear with the accent, in one place on the first, in another on the second, syllable, according to the demands of the metre: *e. g.* Argus, Phebus, Pallas, Juno, Venus, Atlas, Paris, Deduit, Arthur, Jason. Still greater is the confusion with names of 3 and more syllables. In these, not only does the accent shift about, but syllables also are sometimes dropped. Examples: Sătóurnē 1295, 1306, 1346, Sătŭrnús 1462, Sătóurne 3103; Měrcúriús 1528, 1606, 1646, Měrcúř 1623, 1655, 2102, Měrcúrie 1847; Cŭpýdē 2438, 3891, Cúpidó 2488; Ōnídē 3261, 3965, Ōuidiús 3847.

Unnatural as these arbitrary alterations in the word-accent may appear, still when we read the verses, their harshness is much less felt than we should at first imagine.

It is not difficult to understand how a language, which in a state of rapid development shows itself capable of a remarkable degree of assimilation, is somewhat arbitrary in the accentuation of rare and foreign proper names.

As to the accentuation of inflected syllables, it must be remembered that such instances are always exceptional, and in comparison with the far more frequent cases where the right accentuation is preserved, are hardly matter of urgent concern. Secondly, it is a noteworthy fact that this licence of accenting the inflected syllables is almost exclusively confined to the first foot of the verse, where a variation from the strict rhythmical form or a slurring over is permissible. The poet allows himself this licence in the first foot after the caesura also, but with much greater reserve. Thus, of the examples given, in which the ending *-eth* is put in arsi, ten occur at the opening of the verse, and only seven after the caesura. The prepositions, etc., mentioned occur almost without exception at the opening of the verse.

Let us sum up now in a general judgment:

Taking it all in all, we may fairly speak of the metrical qualities of *Reson and Sensuallyte* with praise. At any rate, the poem offers no occasion for severe criticism. It satisfies all the demands which we are justified in laying upon it in accordance with the general conditions of its production. As far as this work is concerned, we must emphatically deny a statement to the effect that "there are scarcely three lines together of pure and accurate metre." One can read whole pages of the poem in which even a classically-trained ear would not be conscious of a shock to its sensibility.

It might be supposed that this comparatively great perfection was due to the finer cast of the whole poem, but we are not able to accept this opinion. It would indeed be incorrect to make the higher poetical value of *Reson and Sensuallyte* responsible for the smooth metre.

In order to settle to what extent the metrical peculiarities of our poem are connected with the peculiar poetical character, we have to examine how the four-beat line reads in other productions of Lydgate. I leave the minor occasional poems out of consideration, which in other respects also differ much from one another, and turn at once to the other great poem written in four-footed iambic, the *Pilgrimage*.

This poem was commenced in 1426, later therefore than our poem. The noticeable fact that the monk, in advanced age, grew more and more wearisome and careless in his writing should lead us to expect a worse metre; it is consequently a surprise to find that the metre is certainly not worse, but occasionally better than in *R. and S.*

It is true there are also some doubtful verses. I am however quite sure that simple, easy conjectures will, in general, suffice to put them right. For the others the metre is unquestionably smooth and flowing.

The violence done to the natural accentuation of the words, which in *R. and S.* now and then falls harshly upon the ear, is not met with so frequently here. Also the type C, where in the caesura two accented syllables clash together, is more rare; a fact which proves that Lydgate, too, felt the harshness of such a verse, and therefore tried more and more to avoid it.¹ Of the whole 22,000 lines which

¹ The recognition of exactly this fact has induced me, by adding a final *-e* in the caesura, to do away with type C as far as possible. If Lydgate avoided as much as he could the clashing together of his accented syllables in the caesura, he will have also done so in all those cases where the sounding of a final *-e*, historically justified, and in most cases retained, afforded an easy means of doing so.

I have carefully examined, there occur but a remarkably small number which can be read only according to the peculiarly Lydgatian type, in which the thesis is wanting in the caesura. By my calculation they amount to 0·58 per cent. A redundant syllable before the caesura is even still scarcer.

We see therefore that also in this work the four-beat line is treated comparatively skilfully; and it might therefore be maintained that this kind of Lydgate's metre offers little scope for censure, and that all the adverse criticism which has been delivered on the good monk's metrical art does not touch his four-beat line.

Let us now compare our conclusions with the researches hitherto made on the subject of Lydgate's metre. The first successful attempt to put in order the metrical principles of Lydgate was (next to Schipper's) that of Schick in his *Temple of Glas*. Schick submitted the iambic five-beat line of that poem to a vigorous examination, at the conclusion of which he came to the following results:—

“We may say, roughly speaking, that Lydgate has five types of the five-beat line.

A. The regular type, presenting five iambs, to which, as to the other types, at the end an extra-syllable may be added. There is usually a well-defined caesura after the second foot, but not always. Example:

Line 1: For thóuzt, constréint,
 and grénous héuinés[se].

B. Lines with the trochaic caesura, built like the preceding, but with an extra-syllable before the caesura. Example:

L. 77: There wás eke Ísaude—
 & méni anópír mó.

C. The peculiarly Lydgatian type, in which the thesis is wanting in the caesura, so that two accented syllables clash together. Example:

L. 905: For spéchelés
 nóþing máíst þou spéde.

D. The acephalous or headless line, in which the first syllable has been cut off, thus leaving a monosyllabic first measure. Example:

L. 1396: Únto hír
 & tó hir éxcelléce.

E. Lines with trisyllabic first measure. The occurrence of such lines in our poem is uncertain; but two lines may belong to this class, if we read them in the following way:

- L. 781 : That wās fēiþful fōund, til hem depārted dēþe ;
 L. 1029. And ās fērforþe ās my wittes cōn conceyne.”—

If we compare with these conclusions the results of our inquiry, we find a remarkable agreement between the two. In both species of verse the same liberties in the opening foot and in the caesura lead to the same metrical groups or types, the last of which (lines with trisyllabic first measure) on account of its extreme rarity is scarcely worth counting. Only in the frequency with which the various other forms occur do we perceive any remarkable difference. The headless line is much rarer in the five-beat line than in the four-footed iambic, while instances of irregularity in the caesura are comparatively more numerous.

In spite, however, of the external similarity of verse structure, the four-beat line is, as a rule, of a higher metrical quality and reads more smoothly than the five-footed iambic, for which fact I am inclined to advance the following reason : In the four-footed iambic we have two equal and independent halves, each of which admits a certain rhythmic licence at the beginning. But in the five-beat line the halves are unequal and therefore not independent of one another, but essentially going together, so that irregularities now at the beginning and now in the caesura, if frequently repeated, cannot fail to jar upon the ear.

CHAPTER III.

THE INFLEXIONS.

LYDGATE's treatment of the final *-e* has also been thoroughly dealt with by Schick in his edition of the *Temple of Glas*, and by him the most essential points have been settled once for all. Nevertheless it does not seem to me that the editor of a poem by Lydgate is justified in wholly ignoring the subject (Steele, *Secrees of old Philisoffres*, p. viii). There is but little doubt that the gradual loss of inflectional endings is clearly visible in the works of Lydgate, whose literary activity extends over a period of more than half a century. Difference in metre and versification, too, had a certain influence on the treatment of the unaccented syllable. In short, I believe it is imperative that in each of Lydgate's works the question regarding the final *-e*'s should be specially dealt with. In cases where there is no external evidence for deciding the date of a poem, the settlement of this question (taken together with an investigation of the rhyme) may be the only ground

upon which to base a trustworthy conclusion touching the date of composition. I believe, therefore, I am fully justified in again raising the question, to what extent the final *-e* was sounded.

First of all some remarks as to the method to be followed in the treatment of this vexed point.

The issue, of course, hinges upon the structure and nature of the metre; but a decision based upon it would naturally be of absolute accuracy only in the event of absolute regularity in the metre throughout the entire poem. Now not a single one of Lydgate's works presents such a phenomenon. The apparent difficulty of formulating available conclusions need, however, not appal us. The case is not a hopeless one. Even a cursory glance at the text under consideration will reveal the fact that, however bold the licences the author allows himself in the first foot of a line or at the caesura, he never indulges in any in the second or the fourth foot. Hence, in spite of the variety of ways which some lines admit of scansion, there are a great many verses that can be scanned in one, and only one, way. These afford us examples of positive value in the attempt to get at the root of the matter. With their aid we may formulate a law, which, even in dubious cases, will help us in deciding how the final *-e* should be sounded.

Thus we have always added a final *-e* in the caesura in order to prevent the clashing of two accented syllables, when such an addition is found to agree with the rules we believe Lydgate to have followed. I have pointed out my reasons for doing so in the chapter on the structure of the verse.

Of course, I have confined myself in my investigations to the poem which is the subject of this work, citing examples from Lydgate's other works only when of a particularly interesting character.

1. SUBSTANTIVES.

Strong Declension. 1. *Singular.* (a) *Masculines and Neuters.*

Nom. and Accus. of the *a*-stems without ending. To heap up examples would be useless.

We find an inorganic *e* in weyë (nom. and accus.) 811, 2722, and 602, 790, 798, 858, 883, 4105. In *morowë* 75, 449, 906, 1074, 1185, *ë* remains after the apocope of a final *-n*; also in *gamë* 6933. *dalë* 4785 (rhyming with *calë*) and *gatë* 4990, 6958, belong to those short-stemmed words which in nom. and accus. assume an *e* taken

from plural (O.E. *u*). See ten Brink, *Chaucer's Sprache und Verskunst*, § 203, 5. In *kole*, 1578, we have another word of this group, but here elision takes place.

Genitive in *-ës* (*ÿs*): *goddÿs* 632, 2269, 2273, 2637, 4106, 4321; *kyngës* 1899; *borës* 3741; *lordÿs* 6832.

Dative usually without ending, but instances of *-ë* not unfrequent: *kyndë* 103, 174, 254, 304, 390, 462, 1085, etc.; *hedë* (rhyming with *hede*, *rede*, adj. plur. or *drede*) 1208, 1410, 1782; *wayë* 4780; *goldë* 1946; *swerdë* 4662; *brondë* 2023; *wal[ic]* 4961.

Dissyllables either remain unaltered or assume *ë* after having syncopated the vowel of the final syllable: *hevene* 114, 383, 846, 1224, 1675; *siluer* 1320, 1325; *coper* 1328; *appul* 1923, 1947; *wynter* 5163; *somer* 5164; *mayden* 2357, 6732;—*toknë* 1045, 1056; *bothmë* 5753; *maydë* 1617, 3650, 5817.

ju-stems: *ë* in all cases: Nom. *endë* 895, 3996; *hiwë* 1103; *lechë* 5151; Dat. *hewë* 98, 138, 150, 234, 363, 536, 1167, etc.; *endë* 3669; Accus. *endë* 1091, 3740; *witë* 6768.

i- and *u*-stems: Also a fair number of examples in *-ë*. Nom. *lyë* 4011 (*dye*, inf.); Dat. *wood[ic]* 1970; *wodë* 3749; *stedë* 1573; Accus. *sperë* 1196; *lyë* 11, 997; but *sonë* 2879 [*i*]. Of abstracts in *-ship* (O.E. *scipe*) occur the Accus. *worshipë* 6803 [*i*]; *lordshippe* 546, 1477.

(β) STRONG *Feminines*.

The *ë* in the nom. is either the remnant of O.E. *u* or foisted in from the oblique cases.

Examples: *quenë* 432 (*shenë*); *talë* 960, 1149;¹ *nasë* (*u*-stem) 1715; *dredë* 2053, 6710; *lovë* 2517, 5434; *trouthë* 2821, 3175, 6857; *botë* 3441, 4130; *help[ic]* 3454; *shamë* 3520, 6705; *shadwë* (*wa*-stem) 4011; *ryndë* 4955; *hyndë* 3727; *merthë* 5559, 6883; *youthë* 6231; *sorwë* 6876.

The final *-e* is silent in *worldë* 3092; *love* 3167, 4301, 6061, and *quene* 1343 (*sene*, inf.), 1569, 4336.

Gen.: in *-ës* (*is*, *ÿs*) *lowës* 2428; *lovës* 4866, 5188, 5466, 5806, 6284; *youthës* 6236; *youthis* 6241; *quenÿs* 6667.

Dat. and Accus. in *-ë*. The examples are too numerous to be cited in full. I confine myself to giving exceptional instances. We find always: *sight*, *myght*, and, apart from l. 1875 (where the regular metrical type would demand *hondë*), also *honde*: 1196, 1200, 1577, 1590, 1735, 1750, 3573, 3986, 4724, 6934; *worldë* seems

¹ The word rhymes in both cases with *smale* (adj. plural) following the noun.

likewise to permit both ways of reading: worlde 1323, 1343, 2033, 2215, 3234, 4212, 5349, 6069, 6983; but ll. 559, 618, 1027, and 4510, read after our first type, exhibit *worldē*. See further: youthe 334, blysse 1093; trouthe 6197; quene 6025, 6251; *hede* rhymes thrice with *dede* (adj. sing.) 2962, 4124, 4264, once with *renomed* 5138. Such instances as l. 3752 ("who that kan take hede ther-to") are, of course, dubious. In l. 5877 we must, I think, also read *hede*.

Abstracts in *-hede* (O.E. *hād*, **hædu*), of which examples only occur in dat. and accus., seem to be felt as feminines. In l. 6759 I should certainly read *womanhedū*; comp. further: flesshlyhedē 5058, (dedē), woman-hedē 212, (dredē), frendelyhedē 5854 (hatredē).

Words in *-nesse* (*-nyssē*) rhyme frequently with Romance nouns in *-esse*: ydelnesse 463; fairnesse 1860, 2052; worthynesse 1510; lyknesse 1733; besynesse 1638. In cases like *swetnesse* 82, where the accent is thrown back, the final *-e*, of course, is dropped.

2. *Plural.*

A few neuters sometimes retain the original form without any termination: folke 2143, 2385, 3422, 3449, 6675, 6766; thing 259, 298, 2291, 4194; swyn 3428. The *wa*-stem *tree*, now and then, assumes the ending of the weak substantives: treen 2750, 3898, 4372, 4387, 4389 (treēn), 4407 (treēn). Apart from these instances, the ending of the plural is always *-ēs* (*-ȳs*) or *-s* (*-es*). *-s* (*-es*) seems mostly to be confined to dissyllables: fethers 1428; meremaydenes 1773, maydenes 3129 [i], maydens 3248; appuls 2752; lovers 6996, 6999, 7004. Dissyllables which syncopate the vowel of the final syllable have *-ēs* (*-ȳs*): fethrēs 5358, 5461, 5490; applys 3916; watrys 3832, 3884. Monosyllables, as a rule, terminate in *-ēs*; comp. *arwes* (earh) 2852, 2860, 5413; instances where *-es* does not count as an extra-syllable are quite exceptional: thinges 732, 744; rynges 1568 [i].

As to the plural of words ending in a vowel, see the following instances: trees 2729, 3915, 4002, 5159; but treēs 4009, 6281, 6871; weyēs 621, 640, 2300, etc.; dawēs 851.

n-stems.

With the exception of *lady*, *pley*, and (*h*)*adder*, which have lost their final *-e*, and *woo* (O.E. *wēa*, *wā*), the ending of nom. sing., to which dat. and accus. correspond, is generally *-ē*.

The following list, I hope, contains all the weak substantives of our text. We scarcely need note down all the lines where they occur.

α. Masculines :

Nom. : namē, willē, tymē, makē, harē, phanē, snakē ; dat. and accus. : namē, willē, tymē, tenē, wonē, hopē, ferē, bowē, stedē.

β. Feminines :

Nom. : sonnē, erthē, hertē, wellē, swalwē, dowē, tonnē, nyghtyn-galē ; dat. and accus. : hertē, tonnē, sonnē, sydē, erthē, wisē, wellē, molberye, tongē, dowvē, trappē.

γ. Neuters :

Nom. : eyē ; Accus. : erē.

Instances where the final *-e* is suppressed are only sporadic :

Nom. : eye 6967 ; dat. and accus. : wil 2252 (but comp. O.E. *gewill*), erthe 97, tyme 1064, pithe 740,¹ eye 996,² tene (trene) 5204. In l. 6185 f. we must read *to donē moonē*. Comp., however, *Temple of Glas*, l. 394.

Examining these exceptional cases, we must confess that, save those instances where the weak noun is a rhyme-word, they are more or less dubious, and that there is scarcely one conclusive example of the suppression of the final *-e*.

Genitive in *-ēs (-ȝs)* or *-ē* : hertys 5020, 6962 ; sonnē 938 ; hertē blood 6823. Schick (*Temple of Glas*, lxvi) adduces two similar examples : hertē roote (*Falls of Princes*) and sonnē bemes (*Pilgr.*).

Plural : The old ending is retained in : eyen 423, 826, 1258, 1548, 1715, 1782, etc. ; fon 1195, 3134. In all other cases we find *-ēs (-ȝs)*. Examples :

α. Masculines : sterrēs, sterris 118, 269, 274, 417, 420, 752, 1005, 1133, 1277, l. 1676 we had better read *sterrȝs* ; blosmēs 139, blosmȝs 535 ; dropēs 140, 453 ; assēs 3428 ; stedȝs 4210 ; ebbȝs 4617 ; bowēs 5412 ; knottȝs 5427 ; namȝs, namēs 5441, 5445, 6724, 6728 ; husbondȝs, -ēs 6584 6877.

β. Feminines : hertȝs 93, 1508, 5432, 5473, 5855 ; wellȝs 934 (telȝs), 4365, 4484 ; wellēs 4143 ; ladyēs (dissyll.) 1021, 2423, 3128, 3187, 3249 ; dowēs 1596 ; asshēs 3920, 4115 ; beriē (dissyll.) 4001 ; trappūs 4139 ; harpȝs 5579.

γ. Neuters : erēs 4128, erȝs 6396.

¹ "To know the prevy pithe withinne."

² "Mya eye so as I caste a-syde."

Other consonant-stems.

We subjoin a complete list of the instances occurring in our text.

1. Items in *-r* :

Nom. : fader 1614, 4167, 4170 ; brother 2981, 3265, 6236 ;
doughter 1034, 1050, 1618 ; doghtre (doughtre) 1042, 1437, 1793,
2975 ; moder 5267, 5939 ; stepmoder 1642.

Gen. : fader 4175 ; faderes 4180, 4202.

Dat. : fader 1451, 4311, 4324 ; brother (brothir) 4800, 5264,
5936, 5946.

Accus. : fader 3086, 4288 ; suster 874, 4948 ; doghter 3260 ;
moder 4292.

Plural : stepmodres 1648, 1651 ; brethre 2521.

2. in *-nd* :

Voc. : frende 722, 1850, 2117, 2257, 2298, 3481, 4106.

Plural : frendes 1404, 3157.

3. in *-os, -es* :

Nom. : lambe 6259. Nom. : childe 1275.

Voc. : childe 445, 2937.

Plural : children 1649, 4330.

4. Minor groups of monosyllabic consonant stems :

A. Masculines :

Nom. : man 237, 261, 313, 317, 384, etc. ; woman 6221, 6405,
etc. ; tothe 3578.

Gen. : mannys (mannes) 1159, 1367, 1423, etc.

Dat. : man 405, 531, 542, 563 ; woman 6219, 6365, 6547.

Accus. : man 624, 673, 1085 ; foot 4096.

Plural : men 84, 104, 295, 389 ; fete 1429 : tethe 1717, 3576 ;
women 1775, 3190, 6346, 6571 ; gentilwymen 3181.

B. Feminines :

Nom. : boke 1030, 1035 ; nyght 100. Gen. : gooty 6893.

Dat. : goot 4286 ; boke, book 19, 4859, 6843.

Accus. : boke 6 ; nyght 365, 2866, 3675 ; mylke 1630, 1639,
1644.

Plural : bookes (bookys) 1038, 1306, 1344, 2282, 3263, 3647,
4297.

Romance Nouns.

At first I think some elucidation might be desirable as to what extent the accent is thrown back. The original accentuation is retained in the following cases : cōmfōrt 192, cōunsayl 803, guērlón

506, 593, měňte 590, mětal 1325, půrpós 787, söláce 887, āmoúre 1180, 1192.

How far the tendency of throwing the accent back is proceeded, we see from the following instances :

āuctoūr 933, 1028, 1129, 1179, 1433, āuctoūr 1391 : cristāl 124, cristāl 436 ; cōloūr 1103 ; beāuté 113, 147, 213, 315, 1109, 1120, 1212, 1231, 1370, 1389, beāuté 151, 207, 220, 251, 319, 322, 325, 523, 924, 999 ; fōrtūne 1358 [?], fōrtūně 47, 74 [?], 1364 ; gōdděsse 217, 437, 1031, 1286 [?], 1434, 1487, gōdděssě 256, 316, 408, 481, 491, 1044, 1075, 1161, 1232, 1343, 1355, 1365, 1406, 1456 ; hōnoūr 1059, hōnoūr 1070 ; mālýce 30, 371 ; mātěr 526, mātěr[ě] 42, 1151, 1278 ; máněr 57, 59, 173, 657, 736, 838, 841, 984, 1242, 1264, 1430, máněř 144, 630, 1146, 1227, 1236 ; mēsčěf 1073, mýschěfe 1294 ; nōblěsse 544, nōblěssě 241, 496, 553, 567, 592, 693, 1515 ; plěntě 64, 68, plěntě 127, 1313 ; pórtěr 378 ; pówěr, póvěr 268, 530, 1379, 1388, 1475, 1530, pówěr, póvěr 285, 865 ; prófýt 542 ; prócěsse 1280 ; řěsōn 742, 757, 761, 788, 853, 870, řěsōn 341, 505, 553, 588, 672, 724, 769, 776, 818, 844, 1219 ; sēsōn 94, 101, 160, 163, 176, 180, 915, sēsōn 95, 122 ; súrplús 989 ; trávyľe 610 [?]; trěsoūr 1356, 1361, 1406 ; věřtū 471, 576, 586, 687, 698, 716, 777, 818, 920, 1087, etc.

With regard to the final *-e* our investigation bears out Schick's statement that it is usually retained (see *Temple of Glas*, p. lxvi). In fact, in the first 1500 verses there is not one dissyllabic word which loses its final *-e*. There are some instances later on, but even these are not conclusive.

Polysyllables too, as a rule, appear with their original final *-e*, except when read as proparoxytona :

aventurě 46, creaturě 173, 550, 1483, constableryě 1470, damagě 171, 1155, engendrurě 1300, 1446, fortuně 47, 74 [?], but fōrtūne 1358, inpartyě 12, materě 42 [?], 1278, but mātěr 526, maněr 144, 630, but máněr 57, 59, 173, 657, etc., marchandysě 946, naturě 164, 167, 1111, 1365, norturě 988, pasturě 956, philosophię 1170, taverně 55, vysagě 329, 335, 1435 ; vesturě 1144, viagě 608. The very frequent substantives in *-arvō*, *-onv*, *-essv* also retain the final *-e* when read as paroxytona. As to the words in *-oriv* see the following instances :

glóriě 682, 1059 ; mēmóryě 1183, victóryě 1060, 1184.

Plural always in *-es*. The cases where the ending does not count as a syllable are comparatively rare in our text :

mānērs 689, pōētes 1051 [t], 4209 [t], 4291 [t], formes 710, pārtys 1170.

II. ADJECTIVES.

Strong Form :

Singular: The *ja-* and *i-*stems retain their -e :

sootē 135, 939, 3638 : nywē 1104 ; trewē 97, 297 ; grenē 108 ; wildē 3678 ; senē (quenē) 332 ; shenē 413 (sustene, inf.), 1320 (wene), 1828 (quene) ; derē 1349 (lere, inf.), stillē 5564 ; dryē 6938 ; clenē 6704.

In a few cases the rhyme does not agree with the sounding of the final -e : in l. 5419 we find *smothe* rhyming with *sothe*.

Other adjectives, as a rule, assume no *e* in the sing. ; sometimes *e* appears as the remnant of an earlier more complete ending :

Comp. l. 1742 of so gret[e] force ; 2644 in gretē fere ; 3784 to gret[e] shame ; 5591 of gret[e] melodye ; 6842 of gretē prys ; 6352 of wit they ha so gretē grace ; comp. further : 1241, 4423, 6206, 6435, 6721, 6777, 6953. See also *Pilgr.* 593 with gretē peyne ; 603 on echē party ; 706 off gretē prys ; 890 I have of helpe so gretē nede ; 998 in allē wyse ; 1362 so goodē cher (acc.) : 1811 at allē tyme ; 2164 in swychē eas, etc.

Plural. It goes without saying that the above-mentioned *ja-* and *i-*stems keep the final -e. *e* is also added to all other adjectives except those with a vocalic ending :

fairē 265, 2746, 5481 ; bright[e] 420, 962 ; redē 962, 3644 ; smalē 1150, 3719 ; kyndē 1648 ; oldē 1755 ; horē (more) 2870 ; lowē 2871, 3031 ; sharpē 3631 ; strongē 3884 ; vnkouthē 4519 ; sykē 5158 ; yongē 5637 ; wanē 6179.

Again, there are some cases, where the rhyme would seem to demand the suppression of the final -e :

fair (repair) 951, broun (condicion) 5484, wood (vnderstood) 5506, lyke (lunatyke) 6178, good (blood, Dat. Sing.) 6894.

Twice the apocope of the *e* is proved by the metre : foule 5485, hool 6774. In all these exceptional instances the adjective is used predicatively.¹ The attributive adjective never seems to drop the *e*, at least, when it precedes the substantive. It is a special question how it is treated when it follows the latter.

Generally here too the *e* is preserved :

whitē 1409, 6887 ; redē 388, 1409, 3940, 4019 ; fairē 621, 2147,

¹ Compare ten Brink, l. c. § 234 : "Im Prædicat kann das Adjectiv auf ein pluralisches Subjekt bezogen, auch unflektiert bleiben."

2182, 3916; smale 959, 1150; gretē 3472; yelwē 4019; blyndē 4091; falwē 5199; blakē 5199; donnē 6200, 6529.

There are comparatively few instances without *e*:

bright 1133, vpryght 2730; wis 6431 (cp. 6494), 6608.

Weak Form: it is employed

1. After the definite article:

samē 87, 99, 181, 192, 912, 1441, 2107, etc.: brighte 114, 133, 269, gretē 190, 404, 573, 1295, 3490, 3499, 3529, etc.: freshe 185, 432, 2732, 4022, 4926, 5984; firthē 186; lessē 552; ryghte 634, 655, 674, 800, 847, 2724, 4782; thilkē 855, 924, 931, 1064, 1207, 2152, 2537, etc.; wrongē 858; cold[e] 937, 3870; saltē 942, 1453, 4166, 4613; highē 1224, 1524, 5117; silvē (selvē) 1441, 2108, 3992; longē 1761; proudē 2041, 5772; hool[e] 3326; next[e] 4787; feyrē 4867; softē 5184; ravysshingē 5212; sharpē 5469.

2. After a demonstrative pronoun:

ilkē 73, 1709, 2121, 3998, 5524; gladē 906, 5179; oldē 551; derk[e] 1754, freshe 2593, 3538, 4807; vnkouthē 2751; yong[e] 3691, 3704, 5843, 5934.

3. After the possessive pronoun:

hoolē 5, 601, 1638, 1841, 2535, 4991, 5540; brighte 218; best[e] 238; ownē, oonē 302, 874, 1042, 1164, 2117, 2965, 3846, 3988, 4106, 4261, 4288, 4292, etc.: highē 5275, but high 496, 554, 1231, 1449, 1516, 2318, 4315; gretē 1003, 1052, 1289, 5292, 6882; oldē 1291; proudē 1520; fairē 3315, 3481; swartē 3791; quyke[e] 5720; ryghte 6690.

4. Before proper names:

feyrē 1456, fresshe 1859.

5. Where an adjective is used as a substantive:

samē 2096, 5926; fairē 2887, 5984; yong[e] 5823; sothe 4017.

When there are two adjectives following an article or pronoun, the second remains without ending:

fresh 4867, 4887, 5633; high 2124, 3499; fals 4032; best 5041.

In our poem which has been taken from a French source, we find the adjective very frequently placed after the substantive. The question arises, whether in such a case the *e* of the weak ending is preserved or not?

In Chaucer it is usually dropped. See ten Brink, § 235. There is no doubt that this law, on the whole, holds good for the language of our poem. But the rhymes sometimes seem to point to the conclusion that the *e* is preserved.

Compare the following examples: siluer fair (ayr) 453; salt (halt, 3 pers. sing.) 1458; vnkouthe (southe) 967; olde (tolde) 3268, 4234; longe (stronge) 1403, 5653; smal (at al) 1566; sad 5692; bright 6196, 6531. But: redē (medē) 105; donnē (sonnē) 4178; fayrē (debonayrē) 4485; blakē (makē) 6929.¹

Romance Adjectives.

The strong form preserves the original ending. Thus with *-e* appear, also in singular: primē 27, 3950; attemprē 130, 932; sagē 344, 1105, 2009; noblē 1071; treblē 1140, 3648, 6975, 6988; debonayrē 266, 1503, 2063, 4745, 5411, 6259; ragē 1583; senglē 3225; troublē 3887; doublē 3888; sobrē 5297; straungē 5341. Here are to be enumerated also the adjectives ending in *-ariē* (*-ayre*) and *-ablē*.

The O.F. participle *du* is always dissyllabic: dewē, dywē, diwē 304, 816, 1837, 2811, 5291; duē 4578.

Exceptions: enterē (entier) seems to be rhyming always with words in *-ē*: 41 (matere), 874 and 1617 (dere), 2528 (y-fere). Ten Brink (§ 242) has raised the question as to whether the feminine form of a French adjective may be adopted in connection with a feminine noun. In our poem there are indeed many instances which would seem to confirm this view: hert enterē 41, mayde enterē 1617; lady souereynē 2264; wounde profoundē 4664.

Plural:

Adjectives ending in a consonant assume no *e*. This goes without saying as far as paroxytona are concerned: dyuers 294, 367, 619; foreyn 703; sotil 1150; futire 1707; present 1892; gentil 2379; mortal 3717.

But even monosyllables and dissyllables with the original accent appear without the plural *-e*: fals 3279; pleyñ 6299; dyners 641, egal 100; present 1897 (absent, adj. sing.); vileyn 1508; mortal 3406; enter 6192.

There are also a fair number of polysyllables which bear out the above given statement: ameraus 3400; bestiall 406, 814, 3425; celestiall 668, 831, 1014, 6455; temporal 680, 3279; accidental 703; apparent 738; tempest[u]ouse 958; fortunat 1084; pertynent 2292; diligent 3160; vertuous 3173. In l. 5745 the metre demands orient[e], and in l. 5746 persē.

¹ Here might be added an example of a Romance adjective clerē (materē) 1277, (sperē) 269, (y-ferē) 4484.

Weak declension :

It follows from our text that Romance and German adjectives are treated alike. Comp. ten Brink, l. c. § 241, and Schick, p. lxviii. Instances : clerē 90, 934 ; fals[e] 972, 1932 ; dyvynē 4697. It is true, there are some instances which seem to point to another conclusion, but these are not conclusive : chefe 256, 547, 1684, 3470 ; veyn 972, fers 2761. *chefe* may be regarded as a subst., *veyn* and *fers* are preceded by another adj.

Proparoxytona with a second accent upon the last syllable remain without *-e* : excellent 416, 1778, 3264, 3840, 5135 ; amerouse 1470 [?]; marvelous 3380 ; precieuse 5721. Comp. however l. 4844.

III. (a) ADVERBS.

Adjectival adverbs have the ending *-e*. Our text offers a great many examples : allonē 2796, 3053, 3065, 3984 [?], 6874, rhyming with moonē : 899, 3060, 3137, etc. ; depē 6121 ; clenē 2851 ; fairē 1504, 5244 ; fastē 1372, 2605 ; kenē 2852 ; longē 168, 447, 3974, 3883, 4393 ; lowē 401, 2674, 4174, 4185 ; alowē 4186 ; lyche (y-lyche) 1104, 1117, 1381, 2565, 2740, 2746, 2769 etc. ; latē 6401, 6957 ; newē 298, 308, 364, 1728 ; sharpē 5440 ; shenē 1969 ; sorē 2890, 6368, 6483 (always rhyming with more) ; swythē 5812, 7030 (rhyming with sythe) ; vnnethē 1334, 3132. Forms with *of* : of latē 3281 ; of newē 152, but comp. 6416 ; roundē 420 and brood 3646 are to be read as monosyllables.

Adverbs formed by composition of the simple adjective-stem with *-ly* are found in considerable number.

The adverbs enough, full, high, representing adjectival accusatives, remain without *e*. Also the compounds in *-ward* : bakward 211 ; ageynwardē 650, 1266, 1517 ; westwardē 658, 799 ; outwardē 738, 4034, 4051 ; affir-wardē 3443 ; thiderwardē 6726.

The following adverbs are derived from substantives : aloftē 451, 3222, 4176 ; asydē 5231, 6556, 6706 ; a-rowē 6023 ; besydē 4946, 4952 ; wrongē (perhaps adj.) 616, 855, 2242. awrongē 1716, 6754 ; *somwhile* occurs in l. 3938 as a dissyllable ; in l. 957, however, the regular metre would demand *sommorhile*.

Other adverbs in *e* are : abovē 574 ; about[e] 258, 412, 560, 2764, 4514, 5068, 5234, 5600 : ageyne [O.E. ongegn, etc.] 146, 226, 654, 850, etc. ; amongē 797 ; behyndē 4956 (ryndē) ; down (always monosyllabic) 940, 1032, 1291, etc. ; fer 3633, 5053 ; herē 618, in compounds : her with al 823 ; yondē 2656 [?]; morē

(O.E. *māra*), rhyming with *sorē* : 2889, 6367, 6484, with *lorē* 3252 ; ll. 3200 and 4455 we find *mor*, and 3677 *eremore* : *mo* (O.E. *mā*) occurs twice 3934, 4009 ; *nerē*, occurring only in the rhyme, 7026 (*dere*), but *ner* (*penser*) 6972 ; *oftē* (dissyllabic from original *oft*) 862, 3207, 6166, 6712, also in the adverbial phrase *oftē sythe* 768, 2314, 3320 ; *outē* (*doute*) 2590 ; *sonē* is a dissyllable also in the middle of the line : 3906, 4470 ; *sehdē* 2574 ; *thammē* 3190 ; *therē*, always monosyllabic, but comp. rhymes like : *erē* : *there* 5216,¹ *withinnē* 230, 740, *withoutē* : no conclusive instance where the final -e is not sounded ; dubious cases : 3924, 5548.

Adverbs in -es, -s : *certēs* (*certys*) 579, 603, 1142, 2800, 3220 ; *ellēs* (*ellis*) 579, 1640, 2503, 2509, 3501, 3520, 5015, 5046 ; *ellēs-where* 2785, 5899 ; *hens* 6990, but *henys* 2659 ; in *myddēs* 6839 ; for the *nonys* 3113, 3212, 5744, 6032 ; *somwhilēs* 3938 ; *thens* 3595 ; *vnnethis* 2148 ; *al the whilēs* 4967.

Regarding expressions like : the most[e] sage (2360) I refer to ten Brink, l. c. § 246, Anm.

III. (β)

Many of the above-enumerated adverbs are used as prepositions : above 752, 1132, 1277, 5713, but in l. 351 the metre demands *above[n]*, comp. also l. 4551 ; among, *amongē*, 1963, *amongē* 1022, 2423, 4815 ; *amongys* 5179, 5263, 6455 ; *ageyn* 171, 868, 938, 1203, etc. ; *ageyn[e]s* 857, 860, 2134 (*ther ageyn[e]s*) 2897, 3227, 3229, 3413, 3441, 4586, 4764, 4824 ; in l. 771 also, I think, we had better read *āgeyn[ē]s* ; to *forē* 826 ; *syth* 2152 ; *withoutē* 11, 51, 142, 155, etc., *withonten* (mostly before a vowel) 58, 95, 1445, 1375, 3052, 4779, 5052, 5069, *without* 4547. Only as a preposition occur : *ātwēne* 4445 [*t*], *atwēnē* 783 ; *atwixen* 1942, 4205, *atwex* 5902.

IV. NUMERALS.

In our text we find the following examples : *oon* (often used as a pronoun) 1023, 2142, 2148, 2174, 2280, 2281 ; compare here forms like : *oonēs* (*onys*) 2316, 3211, 3609, 3869, 4088, 6091, 7010, *al attonēs* 3114, for the *nonys* 3113, 3212, 5744, 6032 : *two* 692, 2261, etc., ; *tweynē* 785, 1163, 1815, but compare ll. 73, 826 and 1116 where the rhyme demands *tweyne* ; the word (in Chaucer dissyllabic) rhymes also with *peyne* : 2502, 4186, 6396, etc. See Schick, l. c. p. lxii. *thre* 1020, 1168, 1186 etc. ; *fourē* 352, 6046,

¹ See ten Brink, § 260, η.

fourē 1000; fyvū 5481; six 5532; sevenē 274, 426, 752, 1676; nynē 276; twelvū 428; hundred 423; thousand 2142; many thousand 2185; thousand folde 2174, 3861, etc.

Cardinals are treated like weak adjectives: first[e] 4999, 5418, 5448, 6160, 6931, or firthū 186; but ll. 697 and 1029 [i] we find *the first*, used as a substantive, without the final -e; sēcōūndē 1284, 2004, in l. 5457, 5489, 6203, 6953 we might as well read *sēcōūnle* (*sēcōunde*); thriddē 1434, 6253, thryd[e] 5491, 6969, thirddē 3636; fourthē 5464, 5493, 6273; fyfthē, fythē, fyftē 5468 [i], 5497, 6315 [i]; sixtē 6375; seveneth 6433.

V. PRONOUNS.

I touch only on those points which are noteworthy in regard to the final -e:

(a) Personal pronouns:

Forms like *oure*, *yourre*, *hire*, *here* are in Chaucer always monosyllabic. Comp. ten Brink, l. c. § 250, Anmerk 4. In ll. 11 and 2277 of our text, however, I think, we must read *hir*[e].

(β) Relatives:

which, Plural *whiche*, but also *whichē*: see 1022, 1882, 4815, 4132; comp. also l. 2533 and 6701.

The whichē is treated differently: we always have to read *the whichē* when a subst. follows, 918, 1169, 1631; *the whiche*, standing alone, sometimes drops the final -e: 56, 531, 2545, 5009, but, as a rule, *e* is sounded as a distinct syllable: 528, 861, 985, 1002, 1691, 1289, 1301, 1342, 1658.

Other pronouns:

allē: 1, 75, 235, 268 [i], 503, 821, 851, 857, 867, 1025, 1707, 1814, 1831, 1890, 1968, 1989, 2064, 2431, 2658, 3147, 3152, 3329, 3336, etc.

We find *allē* especially in connection with other pronouns or numerals: *allē tho* 857, 867, 3152, 3336: *allē thre* 1968, 1989, 2064, 3329; but, on the other hand, we find *al tho* 1545.

bothē (mostly dissyllabic) 86, 642, 685, 700 (*bothēm*), 930, 1369, 1702; *fewē* 1324.

self is, in connection with *my*, *thy*, *our*, *your*, *him*, *hire*, *hem*, mostly monosyllabic; but compare: *my selvē* (twelve) 427, *thy selvē* 2310, *hym selven* 3885, *hem selven* 5044, *hir selven* 4334, *hem self*[e] 5235—*swichē* (plural) 3395, 4002 adj., 6130 adj.—*some* (in Chaucer always monosyllabic, see ten Brink § 255,¹)

¹ Ten Brink is wrong. Comp. *Wif of Bath's Tale*, 79.

appears in plural partly with, partly without, the final -e: som (some, somme) 28 adj., 76, 941, 943, 1069, 5317; sommë 621, 3833 adj., 3428, 5309, 5325, 5379, 6126, 6174 adj., some (dat. sing.) 469 might perhaps be read as a dissyllable.—eche 165, 1949, 1991.

VI. COMPOSITION.

Romance words in *-ment* generally retain the *e* between the two parts of the compounds: commaundement, comandement, 829, 1790, 2191? (At thyw orne comaundement), 2376, 4588, 4690, 5959, 5976; entendement 757, 880; awysement 3476, 4938; enchauntement 3550, 3591, 3757, 6394, 6406; amendement 5192; Jugement, 1854, 1868, 2070, 2093, 3298, 3304, 3305, 3310, 3327; but in l. 2089 we certainly have to read *Iugement*. There are other instances enough in Lydgate's works, where compounds in *-ment*, although commonly read with -ë, sometimes appear without it. Compare: *Pilgr.* 1540 oynement [?], but 1591 oynement, 1901 oynementys; comp. also l. 14792; entëndement: *Pilgr.* 10926, but entendement in l. 10918 and numerous other cases; in l. 2191 of our text, I think, we must read: *Ät thyw övnë cōmaündēmēnt*.

The -e before -nes seems only to be sounded in words where it originally belonged to the first part of the compound. We find -ë in: kyndënesse 1654, 6462; doublënesse 3477, 3880, 6522, 6578 (doubilnesse 6194, etc.); straungënesse 4829, 5069; secrënesse 6362. But there is not one conclusive instance of the -e being sounded in compounds the stem-word of which ends in a consonant. In fayrenesse 522, w[h]ittennesse 2816, 3956 the metre, it is true, would permit both ways of reading, but I do not see any reason to sound the -e here, which, in all other cases, is suppressed. With regard to ll. 4843 f. see notes. The examples adduced by Schick (p. lxix f.) are in perfect accordance with what our text seems to bear out: kyndënes 747, secrënes 900; but derknes 11, 12, 1357, swetnes (adj. swête but O.E. swêtnes); meknes 76, 621; goodnes 745. I can only point to one decided instance which is contradictory to the rule given above. In *Pilgr.* l. 5113 we certainly have to read boldënesse (but a few lines further down l. 5123 the metre again demands boldnesse).

Adjectives and Adverbs in -ly are very frequent. Again it is evident from the instances in our poem that where the -e already forms a constituent part of the stem-word, it is sounded in the compound: duçly 538, naturëly 711, truëly 965, bodëly 780, straungëly

1440, humblēly 1838, benyng[e]ly 2237 (see *Temple of Glas* 849), hastēly 3297, disgesēly 3645. Exceptional appears *kindely*, as an adj., twice with -e: l. 121 [?] (comp. *Pilgr.* 4454) and 1465. But the sounding of the -e between the two parts of the compound is not at all confined to such cases. Compare: inwardēly 2339 [?], boldēly 6365.¹ See further in *Pilgr.* 4480 and 13251: boldēly; queyntēly 13096.

Of other groups of compounds we note especially doutēles, rekkēles, causēles, which are always trisyllabic.

VII. VERBS.

In far the most cases the ending of the Infinitive [-e, seldom -en] is sounded as a distinct syllable. The instances in which the final -e is dropped are the following:

give yife, etc., 50, 246, 506, 1870, 4676, 6410; bere 122, 1622, 1946; deseryve 1395 (comp. *T. of Gl.* 79/80), see also: dryve 4606; contrarie 261 [?]; know 740; put 483; ha, han 543, 1636, 3743, 5017; haue 1383, 1472, 5166; contene 561; leve 805; holde 844; be-holde 4969; make 2409, 4232, 4627, 4686, 6682; obey 1522; atteyne 1515, 1993; sey (say) 1593, 1670; set 2198; afferme 1743; rāvyshē 1876; bekomē 2352; kome 4892, come 3498; contune 2335; play 3044, reherse 2435; let 2673; conferme 3298; abyde 4529; take 4610; sustene 4685; tel 5134; wassh 5727; difface 6196; gruche 6795.

More important, of course, than a mere enumeration of all those cases in which the -e of the infinitive becomes silent would be some elucidation of the conditions under which the ending is dropped. But our investigations seem to point rather to the conclusion that there is no rule at all as to when the sounding of the e takes place and when not. The dropping of the final -e occurs both in verbs of Romance and in verbs of German origin. In the latter class, it is true, we frequently find that the short-stemmed strong verbs lose their ending: *give* and *come* appear almost exclusively as monosyllables.

Paroxytona end in -e perseuer 3162, 6173; presever 4441; dissever 2162, 2458, 4181, 4442, etc.; cherish 6675.

The Gerundives are treated identically with the Infinitive.

¹ goodly occurs throughout without -e: 486, 494, 1843. In *Temple of Glas*, l. 851, where Schick reads good[e]ly, we might perhaps also do without the -e.

Forms like to seenë, to doonë, to seynë, which are still retained in Chaucer, are also to be found in our text: comp. l. 6185 to done and 1818 to fleene.

Indicative Present, first person:—*ē* in far the most cases; but there is a tolerably fair number of examples in *-e*:

pray (prey) 6772; mene 1295, 1745; haue 766, 882, 885, 2986; ha 609, 1348, 2811, 2914, 2924, etc.; take 2283 [?], make 2294; ōrdēyn 2295; bere 2996; know 3293; thinke 4736 [?], mene 5113, 5907; hope 6679.

Second person:—*ēst*: herēst 457; hauēst 2056; felēst 1867; comēst 2667; stondēst 3522; callēst 4648. In an almost equal number of instances we have to read *-est*: hast 514, 2157, 4231; lyst 607; gest 892, 4767, gettēst 2700; standest 3530; seyst 4638; yivēst 4650. No example of the ending *-es*.

Third person: The ending is *-eth*, which generally counts as a distinct syllable. Examples of *-eth* or such forms in which the *-th* of the ending is absorbed in the dental consonant at the end of the stems are the following:

lyst 33, 77, 164, 649, etc.; hath 51, 187, 258, 267, etc.; hayth 574; persēuereth 4386; sévereth 290, 292; seth 303, 1360, 2857, 4251, 5380; set 679, 6998; seith 1030, 1129; yiveth 1059; writ 1130; halt 1457; bereth 1812, 2872, 6780; stant 2416, 3518, 5397; cometh 2617; semeth 4759; fleeth 3050; drinketh 3868; abyth 3912, 6386; taketh 4370 [?]; acordeth 4490 [?]; ēxcellēth 4557; slethe 5496; syt 5564, 6972; last 6231; fret 6483; fleeth 7006, 7015.

Examples of the northern form in *-ēs* (ȳs): obeyēs 359; tellys 933. Compare Schick, l. c. lxxi.

Plural. Besides the usual form in *-ē*, *-ēn* occurs not infrequently: springēn 106; stondēn 1494; exceedēn 1705; longēn 2428; duellēn 2658; folwēn 3077; drawn 3337; makēn 4599; writēn 4410; Ianglēn 5382, 6314; knowēn 5864; suffrēn 6263; delytēn 6495; hatēn 6565; expressēn 6723.

In the following instances the *n* stands before a consonant: writen 1755, longen 6656, taken 6225, maken 3647.

Monosyllables: han 1141, 1442, 1651, 3274, 5174; seyn 1342, 1775, 3308; sen 5021. Forms without any ending occur even in the rhyme (see again Schick, l. c. lxii): love 3, 6559; make 278; lyst 1038; ha 3135, 4241, 4805; bere 3879, 3898, 4380, 6722, 6807; feyn 1615; play 5861; herē 6412; let 6412; fare 6815.

The old ending is retained in *hath* 454, and *discernëth* 1039. The northern form *-ës* (*ys*) appears in *duellys* 5046.

Subjunctive, singular in *-ë*. Cases in which the ending is dropped:

haue 64, 589; look 1327 [?]; bere 2674; yive 3483, 3485; marke 4117, turne 4134, happe 4735; ley 3671. Monosyllabic are also: goo 518, 616, 626; do 1474, 2564; fle 4185. Dissyllables assume no *-e*.

Save some auxiliary verbs there are, as far as I can see, no good examples of the plural.

Imperative, singular, second person: no ending:

arys 466; take 466, 520, 659, 823, 2054, 4080; draw 469; begynne 608, 817; ha 3500; cast 628; sey 633; fle 819; se 2064, 4512; love 836; lat 827; set 830, 2188; dred 2298, 2353; make 842, 856, 4127; kepe 854, 4127, 4131, 4136; thinke 3427; stoppe 4128; far 6865. The final *-e* must be sounded in: sey[e] 2065; reysë 820; trustë 2172, 2511; wey[e] 6616 [?].

Romance words generally have *-ë*:

considre 2057; dispise 832; remembre 2698; enelynë 871; voydë 2065; applië 2067; refuse 2308; varië 2697; entrë 4107. The ending *-eth* (*th*) appears in doutëth 2332; hath 632, 2333; trustëth 4471.

Participle Present, in *-ing*. Numerous examples; but there is no instance of *-ingë*. In the adjectival use, we find, of course, the *-i* of the weak form: ravysshingë 5212.

Gower's form in *-enle* is not found in our text.

Strong Preterite, sing.: without ending. We classify the examples according to the change of the root-vowel:

saugh (sawgh) 206, 427, 949, 4939, 4949, 5232; yaf, gaf, gafe 486, 907, 1004, 1644, 2154; quod 514, 581, 631, etc.; sat 341, 1175, 2793, 2796; bad 909, 1986, 3721; spake 1452, 2894, 2906, etc.; be-gat 1616; stake 2088; gat 4316, 5656; forgat 5886; lay 88, 1974, 1979; came (kam) 848, 1918, 1935, bekam 2840; bar, bare 1744, 2759, 2904, 3528, 5412, 6163, 6610; bere (vowel of the plural *biëron*), 4985; brake 2905, 4775; gan 143, 209, 440, 489, 638, 1848, 2076, 2208, etc.; began 444, 2351; wan 3544, 3584; ranne 3970, ran 4932; fonde 4823, 4825, 4833, 5092; sauge 5255; roos (aroos) 90, 904, 1458, 1943; shoon 411, 1576; abood 477, 991, 1553; roof 3980; rood 4400; ches 918, 6004, 6830; took (toke) 192, 994, 1581, 1620, etc.; vndertook 1279; drough 211, 1545,

1751, with-drough 4096; stood 224, 476, 1367, 1732, 3266, etc.; vnderstood 2074, 4702; awook 1834; slough 3575, 3987, 4337, 4724; forsooke 4781; shoop 5873; knyw (knew) 86, 990, 1165, etc.; fil 183, 2236, 4308, 4875; hekde (held) 1308, 1422, 1577, 1590, etc.; behekde 212, 969, 1421, etc.; wex 1127, 4275; threwe 1920; bet 2104; heng 4334; lete 4831, 4989, 5625.

Plural: Forms without an ending seem to predominate: 3218; kam 3044; gan 2134, 2478; bare 6730; but, on the other hand, we have: ronñe 940; seten 1915; wexen 2736, 3942.

Subjunctive, singular: only monosyllabic forms: tooke 1015; stood 2940. In l. 3489 the metre would demand *knywē*. Compare, however, ten Brink, 2608.

Weak Preterit, ending

(α) in *-ēd*: enspirēd 136; enforcēd 146; forcēd 226; causēd 528; resemblede 1116; persēd 1131; sūrmountēd 1222, 5839, 5661; sūrmountēde 3153?; corownēd 1230; nedēd 1368; passēde (passyde) 3529, 5834; semēd 1831; espyēd 1839; flourēde 1874; descendēd 1883; commandēd 1967; grauntēde 1997, 2009, 2129, 3302; attamede 2460; entrēde 2720; excellēd 2815 [?], 5820; ordeynēd 4100; sparēd 4788; neghēd 4792; pretendēd 4977; walkēd 5628; declarēd 5686; deyēd 5704; lykēd 5722, 6106; rekordēd 5926; eursēd 6635.

(β) in *-de, -te*: haddē 318, 1379, 2167, 2530, etc.; broghte 84, 1644; madē 1626, 1980 [cp. ten Brink, 260 ε]; wroughte 172, 532; thoughte 203, 965, 1000, etc.; raughtē 418; seyde 639, 1850, 1912, 2106, 3542; seydyst 3303; clad[de] 906; went[e] 912; toldē 1098, 2116; semptē 974, 1414, 1837, 2112; hyghte 1881; kept[e] 1974; demptē 2053, 3308; answerde 2082; eastē 2782, 5701, 6151; durst[e] 3089; feltē 4789, 4836; sent[e] 4903.

(γ) in *-t, -tē*: had 49, 78, 473, 1575, etc.; sprad 134; made 3573; caste 215; went 224, 1385, 1419, etc.; felt 228; sempte 329, 334; lyst 1849, 1953, 2046; put 5650; hight 1971, wroght 4267; lovede 4303; establyshede 5055; seyde 5920; mérvēde 6114.

Plural. In most cases we have *-ten, -den*: brentēn 1117, 3555; fleddēn 3114; madēn 3437; mettēn 3966; seydēn 4571; ouerspreddēn 5182; we have also *haddēn* and *lovedēn*.

Examples in *-ēd*: conceyvēde 1924; purposēde 2453. See further the forms: had 1806, 3964; lovēde 3180. Quite exceptional appear: shéwēd[e] (Sing.) 1654 [?], and sérvēdén (Plural) 946.

Subjunctive. Only a few instances Sing: hadde 2098 [*i*]; haddē 231, 3742, 5220, 5350; considerēd 1013; studyed (dissyllabic) 1395; deyēd 5708. Plural: soughtēn 2362.

Strong Past Participle.

ten Brink, § 196. The full ending is *-en*; it is retained before a vowel in the following instances:

yoven 585, 3299, yiven 759; women 2160; getyn 1611, geten 1650; spoken 3548; dronken 3973; graven 5685.

The *e* of the ending is suppressed: (α) in short-stemmed verbs ending in *-r*: lorņ 610, 3990 (rhyming with *aforne*); also y-lorņ 1322; borņ 1623, 5139, 6668 (rhyming with *to foru*);

(β) in the following verbs: sen 1737, seyn 1137, 1570, 2779, 2832, etc.; slayn 1810, but slay[e]n 3692, 5688;

(γ) in yiven 1790.

The *n* has been dropped: be-gonnē 49, foundē 191, 346, 1283, 4111; brokē 3286; takē 3776; I-bode 5977; womnē 6921 (rhyming with *tonne*).

The adduced examples are by no means confined to the rhyme.

Cases in which the ending has been dropped altogether are not only confined to originally short-stemmed verbs: yove 574, 718; wove 1397; y-foundē 749 (profoude); wonnē 6707.

Weak Past Participle.

(α) in Romance words.

The ending, as a rule, is *-ēd*. Polysyllables, with the accent thrown back, end in *ed*: norysshed 107; conquered 2164; exilled 2530; purtreid 4943, 5549; enamowred 4286; envenymyd 5492; seuered 5665. The other instances, where the ending does not count as an extra-syllable, are the following: apayde 2320, apayed 513, payed 3036; excellēd 2815; rewled 2337; past 4832; atteynt 4257; enoynt 5504; depeynt 6119; feynt 6120; kaught 6087;

(β) in words of Teutonic origin. Syncope takes place:

1 a. in many of the irregular verbs of the first class. The examples of our text are: brought 187, 1072, 2155; wrought 352, 357, 361, etc.; sought 524, 4822; tolde 882, 1050, 1391, 1624, etc.; bought 3100; solde 3100; y-taught 3713.

1 b. in verbs ending in *-d* and *-t*: set, sette 426, 781, 827, 1261, 6023, etc.; y-set 2366; knet 3288, 4169, etc.; vnknet 3202; knyt 2035, 2289; y-shet 4984; fret 141, 1400, 3756, 5490.

1 c. in verbs of the third class: seyde 609, 4572; fet 5305; had 5731.

2. as a rule in the ending of the long stems: ouersprad 109; sprad 4186; [y]-shent 807, 3758, 4116, 5960; left 899, 3065; [y]-meynt 982, 3320, 3368, 4145; herd 1141, 1437, 1442, etc.; gyrt 1566; sent 6625; rent 1583, 4866; to-rent 1934, 3684; afferde 3104; blent 3449; y-blent 3659; kept 3545, 3743, etc.; brent 3557, 3802, 4115, 4295, ybrent 5188; dreynt 4146, 4258; lad 6325, 6978; y-whet 6500; queynt 6637. Of long-stemmed verbs which originally followed the strong conjugation, I add the following examples: drad 3406, 5453; yrad 4335; rad 4851, 5691.

3. the words of the second class, usually ending in *-ēd*, exhibit syncope or contraction only in a few instances: elad 120, 910; mad 541, 1886, 2311 etc.; y-made 1559, but also makēd 1191, 1563, 1682; called 698 [?], 863; but callȳd, callēd 254, 921, 1683, 1904, etc.; y-callēd, y-callȳd 248, 1582, etc.; wont 3023, 3140.

There are still some contracted forms of verbs, borrowed from other German dialects. I mention: cast 2900, vp-cast 399, and put (the origin of which is rather doubtful) 1238, 1362, 1983, etc.

The very frequently-occurring *Anomala* and *Praeterito-Praesentia* are contained in the following lists. I thought it more advisable to put them together in a table of conjugation which I subjoin.

Anomala.

go. Pres. Ind. Sg. go, gost, goth; Pl. go—goon; Subj. Sg. go; Imp. Sg. go; Plur. —; Pres. Part. going; Past Part. goon, agoo—a-goon.

do. Pres. Ind. Sg. do, dost, doth; Plur. do—doth; Subj. Sg. —; Imp. Sg. do; Pres. Part. doing; Past Part. do—doon; Pret. didē—did, didest—dist—dest (comp. l. 3505, and further 3323), didē—did.

be. Pres. Ind. Sg. am, art, is; Plur. ben—be—ar; Subj. Sg. be; Plur. be; Imp. Sg. be; Plur. beth; Pres. Part. being; Past Part. ben; Pret. was, wer, was; wer—wern—wer[e]n; Subj. wer, wer.

wil. Pres. Ind. Sg. wil [wol], wilt, wil [wol]; Plur. wil; Pret. woldē [wild], woldēst—woldēst, woldē; woldē.

Praeterito-Praesentia.

can. Pres. Ind. can, canst, kan; Pret. koude—koudē; Plur. koudē.

- dar. Pres. Ind. dar, darst, dar ; Pret. durst—durstē—durst[e].
 shal. Pres. Ind. shal, shalt, shal ; Plur. shall ; Pret. shuldē—
 sholdē, shuldēst—sholdēst, sholdē—shoold ; Plur. sholdē—
 shold—shuld.
 may. Pres. Ind. may, maist ; Plur. may ; Pret. might[e]—might ;
 Plur. might[e]—might.
 mot. Pres. Ind. mot, must, mot ; Plur. Pret. moste.
 wot. Pres. Ind. — ; Plur. woot.
 owe. Pres. Ind. —, owēst ; Pret. ought—ought[e].

CHAPTER IV.

THE RHYME.

FROM the works of Lydgate which have been edited before this poem, we already know as to the quality of the rhyme-vowel, that the monk makes no difference between open and close sounds. To enlarge upon this would mean a mere repetition of what has been clearly enough pointed out by Schick, Krausser and others. All the instances adduced in the works of these editors occur, to a greater or lesser extent, also in our poem.

But I should like to dwell a little longer on the question, how matters stand with regard to the number of syllables that form the rhyme. The settlement of this question is in our case of special importance, as there is no external evidence for the date of this poem. In fact, it is a ground upon which to base our opinion as to the date of composition.

I start at once by adducing instances of such rhymes which would be inadmissible in Chaucer's system :

solace : gracē 887-88, 6351-52 :

: placē 2515-16, 2645-46, 4141-42, 5891-92, 6865-66 ;

: elacē, v. 2859-60, 2997-98 ;

: facē 5821-22.

trespace : gracē 1787-88, 6771-72 ;

: placē 2895-96, 5077-78 ;

tracē, v : case 2107-8 ;

ryff (O.E. rife) : wyff 1287-88 ;

ryfe : wyf 1879-80 ;

lyve, acc. sing. : deseryvē inf. 1395-96, 5131-32 ;

hede, acc. (n.) sing. [O.E. heāfod] : dredē 1809-10 ;
 : hedē 5461-62 ;

fyne, s. (O.F. fin) : lynë, s. 1881-82 ;
: deelynë, inf. 6243-44 ;

contenë, inf. : sene, inf. 561-62 ;

quenë : sen, inf., 1343-44, 6143-44 ;

: flem, inf. 6251-52 ;

acorde, s. : discordë, s. 877-78, 1493-4, 2155-56, etc. With regard to *acorde*, comp. Chaucer V, 197-99, where we have the rhyme acord : lord, nom. sing. and B 4069 : "In swete acorde 'my lief is faren in londe.'"

In O.F., however, appears the form *acordë*, rhyming with *misericordë*, *se bordë*, 3 ps. sing., etc. See Godefroy, where the word is adduced as acc. s. f.

cherë : messagere 1721-22 ;

: leysere 1839-40 ;

: clere adj. sing. 4935-36, 5383-48.

roosë : cloose 4839-40 (*cloose* in Chaucer monosyllabic ; comp. B. 4521-22 : toos : cloos).

faire adj. : contrayrë 4957-58 (comp. ten Brink, § 231).

how : drow, 3 p. plur. 5787-88.

maner : chekker [O.F. *eschekier*] 6017-18 ; Chaucer (III, 659-60) rhymes the word with *here*, adv.

I add some examples, which strictly speaking do not come under this head :

In the rime *lyche*, adj. sing. : *rychë*—cp. 1309-10, 1407-8, 1591-92, etc., I think *lychë* (O.E. *gelica*) is the right form to read. I am almost beginning to believe that *lychë* is the normal form. Again in *square* (*esquarre*) : *ware* adj. 6117-18, *ware* may be a weak form ; cp. Modern English *aware*. In ll. 1451-52 I think we must read *wrake* : *spake* ; the form *wrake* might be due to an influence from the Old English *wrac*, neuter. In regard to *wele*, adv. : *felë*, inf. (1401-2) see Bülbring, *Literaturblatt für germ. und rom. Philologie*, 1894, p. 261. More frequently occur feminine forms without the *e* : *youthë* : *kouth*, adj. sing. 6161-62. In *al my lyvë* : 1395, 5132, *lyve* might be explained as dative ; in this case the phrase would mean as much as *on my lyve*.

These examples suffice to corroborate Schick's conclusion that there is in Lydgate a considerable advance beyond Chaucer in the dropping of the final *-e* in Romance words ; but, as far as our poem is concerned, this advance is not only limited to Romance words. In general it can be observed that, with regard to the final *-e*,

Lydgate is less careful in this work than in the *Temple of Glas* and other earlier poems. Thus the rhyme *y : ye*, which in the *Temple of Glas* is avoided throughout, is here to be met with in a fair number of cases :

maistry : yvory 2995-96 (comp. in ll. 5421-22 the rhyme *yvory : craftyly*) ;

lusty : company 5543-44 ;

specialy : companye 6445-46 ;

frequently *partyȝ* rhymes with words in *-y* :

feythfully : party 2121-22 ;

lowly : party 6007-8 ;

partye : sodenly 5697-98.

Such rhymes as : *partye : chaumpartye* 3227-28, *iupartye : lye* 11-12, *magnyfyte : iupartye* 3183-84, *iupartye : maistrie* 5867-68, are here out of consideration, for, as has been pointed out by Schick in his review of Kaluza's work on the *Roman de la Rose*, forms like *chaumpartyȝ* are in Chaucer, too, generally used.

In connection with these last remarks, I should like to adduce a series of rhymes where the common Middle-English usage of rhyming employs words assuming a final *-e*, which general etymological considerations would not lead us to expect :

apparayle [O.F. *apparail*] : fayle 95-96 ; 155-56, 1021-22, 1895-96 ; — : entaylle 349-50 ; 4269-70 (comp. *entaylle : faylle* 2823-30) ; — : mervaylle inf. 1411-12 ; — : countrevaylle inf. 1540-41 ;

faylle inf. : travaylle s. [O.F. *travail*] 2955-56 ;

skye : eye 1007-8 ; — : wrye inf. 1413-14 (comp. Chaucer, *Hous of Fame* 1599-1600, *hye*, adv. : *skye*) ;

eterne, adj. sing. : governē 1087-88 ; — : discerne, inf. 1275-76 (comp. Chaucer A 1989-90, 3003-4).

At last I may be allowed to touch once more upon the question how Romance words with an especial form for the fem. are treated in English. Ten Brink (l. c. § 242) says with regard to this : "Zweifelhaft erscheint es, ob von einer Motion des französischen Adjectivs die Rede sein kann."

Do the rhymes of our poem offer any material which may be of value in elucidating the disputed point ?

Before making general remarks, I put together all the instances which come into consideration :

entere, adj. f. : derē 1617-18 ; — : herē, inf. 5817-18 ;

entere, adj. m. : y-ferē 2527-28 ;
 (of hert) entere : materē 41-42, 4991-92 ; — : derē 873-74 ;
 dyuerse, adj. f. : reversē, inf. 59-60 ;
 enclynē, inf. : dyvyne, adj. f. 259-60 ; — : dyvyne, adj. m.
 1499-1500 ; dyvyne, adj. plur. 773-44, 1081-82 ;
 dyffynē, inf. : dyvyne, adj. sing. n. 5103-4 ;
 souereyne, adj. f. : reynē, s. 2263-64 ; — : peyn 4835-36 ;
 — : ordeyn, inf. 5955-56 ;
 souereyne, adj. m. : tweynē 825-26 ; — : treynē, s. 6733-34 ;
 cytryne, adj. m. : fynē, inf. 3853-54 ;
 femynyne, adj. m. : enclynē, inf. 3871-72 ; — adj. f. :
 shynē 6541-42 ;
 shynē, inf. : (venym) serpentyne 4037-38.

These examples seem to point to the conclusion that, whenever one of the adjectives under consideration occurs as a rhyming word—no matter whether masc. or fem.—the form with *-e* is employed. A case like *herbere* : *entere* does not contradict this. Compare O.F. *herbiere*, *erbiere*, *arbiere*, s. f. *pré*. There are only two instances inconsistent with the above given examples :

kalender : enter adj. plur. f. 6191-92 ;
 chekker : enter adj. m. 5999-6000 (comp. Chaucer III, 659 f.).

In other works Lydgate often rhymes words ending in *-ire* with those in *-ere*. See Sauerstein, *Lydgate's Æsopübersetzung*, p. 17 ; Zupitza, *Deutsche Litteraturzeitung*, 1886, p. 850 ; Koepfel, *Mitteilungen zur Anglia* 1890, p. 92, and Schick, *Temple of Glas*, lxi. But this peculiarity does not appear so frequently in *Reson and Sensuallyte* ; as far as I can see there are only two instances : 483 f. *ferē* : enquire and 1839 f. *chere* : leysere.

There is likewise no proof that Lydgate used the Kentish *e* for O.E. *y*. See Schick, l. c. lxi.

I should not like to attach too much importance to these facts. It is only too natural that, when building up stanzas where the difficulties of rhyme were much greater than in rhyme-couplets, our monk should indulge in make-shifts, which he otherwise tried to avoid as much as possible.

CHAPTER V.

ON LYDGATE'S STYLE.

IN his Introduction to the *Temple of Glas*, Schick has given us a graphic picture of the peculiarities of style to be found in our monk's works :

"Drawled-out and incompact, are the first epithets which one would most readily apply to the style of the monk's productions. His sentences run on aimlessly, without definite stop, and it is often difficult to say where a particular idea begins or ends. One certainly has the impression that the monk never knew himself, when he began a sentence, how the end of it would turn out. He knows little of logic connection, or distinct limitation of his sentences, and the notion of artistic structure, by which all ideas form, in mutual interdependence, an organic whole, is entirely foreign to him: what is uppermost in his mind comes to the surface without further consideration of the context: for a moment he may lose sight of the first idea when something fresh turns up, to resume it again as soon as his new thought leaves him. . . .

"He is especially in his own element whenever he can bring in long sermons and moralizations. Then showers of commonplaces, proverbs, and admonitions rain down upon us, the fruits of extensive reading swelling the vast store of his own commonplaces. In our poem, this natural propensity of the monk is most apparent in the speeches of Venus, who, in this character of a pedantic moralizer, occasionally appears to us in a very philistine aspect. More commendable, however, is the zeal with which our monk allows his pen free flight, when he comes to a passage which inspires him with unusual fervour. Then he lets loose the floodgates of his eloquence, and a whole deluge of epithets and images is showered down upon us."¹

This description so exactly suits the facts that I have nothing to subtract from it and very little to add. I would only venture to remark that the natural prolixity of the monk and the inconsistency of his syntactical constructions are less prominent in our poem than in some of his other works. The French original clips the wings of his partiality for overlengthened description.

If I have set before myself in this chapter a task to carry out, it is that of pointing out the various tricks of style which the monk employs in his works:

Reason and Sensuality is perhaps more suitable for the purpose than any of his other poems, since a comparison with the original will throw into strongest relief the translator's own peculiarities of style.

The unprejudiced reader who takes into his hands for the first

¹ S. Hick, *Temple of Glas*, p. cxxxiv ff.

time a copy of Lydgate's works, cannot fail to be struck at the outset with a tendency which I should like to denominate "reduplication of expression." The author is rarely, indeed, content with a single expression to denote what he wishes to say, but associates with it a second expression equivalent or similar in meaning to the first. Accordingly we meet frequently with synonymous words and phrases connected together by an *and* or an *or*, *e. g.*: "synge and make melodye," "for verray joye and gladnesse," "the resemblaunce and the figure," "intellect or entendement."

Occasionally of the two expressions thus conjoined, the one is a word of Teutonic origin, and the other simply its Romance equivalent, *e. g.*:

"to here the briddes chaunte and synge," "no man may contrarie nor withseye," "touching the beaute and fayrenesse," "touching the clothing and vesture," "hool and entere."

Naturally it is not always the case that the two words used to denote the same thing are strictly synonymous. Frequently the two combine to form together a single higher conception, *e. g.*:

"They shal fynde and seen," "disposen and devise," "of malyce and envye," "of slouth and negligence," "who can mesure yt or compasse," "ye be unworthy and unhable."

In this place may be mentioned such conjunctions as: "hert and body," "al my hert and al my might," "herte and thought," "my thouht and my corage," "bothe mynde and sight," "mynd and thought," etc.

Sometimes the one expression represents a more general idea, under which the other falls under relation of "species" to "genus."

In this case the narrower expression specifies the particular application in which the wider term is intended to be employed, *e. g.*: "in the fourthe was wryte and grave," "which was to me ful profitable and right holsom douteless," "right softe and right deliciousse," "to shewen and exemplyfe."

It must not be supposed that any of these combinations are merely fortuitous, flowing, as it were, by chance from the good monk's pen in moments when he is more than usually slipshod. We have to deal for the most part with constantly recurring expressions having a stereotyped, formalistic character.¹ Thus, for

¹ The following duplicate compound phrases were collected from the first book of *The Falls of Princes*:

in his hert & in his inward sight; for to know and be put in certayne; countenanncce and chere; malice and enuy; fishe and find out; gather and

instance, the first example we have given occurs so often that, given a similar occasion, we may always predict with safety that it will be made to do duty again.

The effort of creating these "double-barrelled" expressions sometimes leads to a curious circumlocution. The adverb *always* is in most cases denoted by some such periphrasis as :

"day and nyght," "night and day," "erly and ek late," "both eve and prime."

Instead of *never* we find "nouthur in slombre nor aslepe," "day nor nyght," "ffor never wakyng nor a-slepe."

Nowhere, everywhere, throughout, under all circumstances, have also each their definite forms of expression :

(a) "not in borgh nor toun," "withinne nor withoute," "nygh nor ferre,"

(β) "in every cite and every toun," "to forne and eke behinde," "bothe fer and ner," "high and lowe," "in foul or fayr,"

(γ) "in colde and hete," "for lyf and deth," "each hour and space," "in special and in general."

The combinations collected in the last section, together with many others like them, occur frequently in dependent sentences of a concessive kind introduced by the word *wherso*, e. g. :

"Wherso that I go or ryde," "wherso that thou slepe or wake," "wherso thou go in se or land," "wherso thou gost in foul or ffayr," "wherso she do hem lyve or deye," "wherso that thou be glad or lyght," "wherso that thou be dul or ffresh," "wherso that he be glad or wroth."

The manner in which the adjectival ideas *many, various, all*, find expression is also curious. This is effected mostly by two adjectives related to one another as contraries and following the noun, sometimes introduced by *bothe . . . and* or by *somme . . . somme*, and other times without any introductory expression, e. g. : "Weyes somme freysh and feyre—And somme also that be contreyre," "Thinges bothen high and lowe," "All mankynde both high & lowe," "Thynges newe or old," "servantes foule and faire," "fishes

compile ; tolde and affirmed ; as lord and kyng : refourme and redresse : for shame and feare ; clepe and erie ; doubt and ambiguite : he list no lenger tarien ne abide ; demure of looke and of visage ; beholde and rede ; of his hoost leader and gouvernoure ; ayeinst law, and ayeinst all ryght ; to punishe & to purge ; for helpe & for succours ; flatter & fage ; slain his father and make his sydes blede ; their puissaunce and their might ; tender and yong of age ; of force and might ; was it not routh, was it not pitie ; benigne of loke & face.

gret and smale," "Toknys bothe high and lowe," "Ech estate both young and old," "Of verray ryght both hygh and lowe."

Nor is it only simple ideas capable of being expressed by a single word which are thus represented in duplicate compound phrases, longer or shorter as the case may be, nay, sometimes whole sentences are to be found which are repeated a second time in other words and with the closest possible correspondence of construction. We have selected a few examples only which lay near at hand :

Reson and Sensuallyte 188 f. :

"Whan every hert ys glad and lyght,
And him reioysseth with plesaunce."

446 f. : "Thou art to blame,
And vn-to the yt is gret shame."

910 f. : "In al hast whan I was clad
And redy eke in myn array."

Pilgrimage 6344 f. :

"Yt lyth in thyn elleceioun
And in thy fre choys yt shal be."

7257 f. : "Pertynent to thy vyage
And nedful to thy pylgrimage."

8225 f. : "Ma dame, *quod* I, ne greff yow nouht
Thogh I dyscure to yow my thouht;
And lat yt yow no thyng dysplese
Thogh I declare myn gret vnhesse."

Falls of Princes I, 10 D VI :

"And with þ^e worde John Bochas stil stode
Full soberly to yene hym audience,
and in the place demurely he abode
To heare þ^e substaunce of his mortal offence."

further I, 7 C I b. :

"Thus of Cadmus the sorowes to discrine,
and his mischiefe to put in remembraunce."

I, ii E II. : "For there is none more dredeful auenture,
than in kynred to fynd frowardnes,
Nor no damage more perilous to endure,
than in frendship when ther is strangenes."

In some cases the repetition of a thought is effected by means of two sentences, one of which expresses it positively and the other negatively, *R. and S.* l. 381 : "She wirketh ay, and cesseth noght";

further 537 f. : "Duely hem for to vse
and nat destroyen hem in veyn";

and 637 f. : "And she ne lyst no lenger duelle,
But in all hast[e] gan me telle."

tions. With the reader's permission we will give some further examples with the corresponding text of the French :

520 ff. { "Yf ther fayle in my wikkynge of fairenesse any thyng
" And considre, and take { Or of beaute ther wanteth ought
good hede, { And of wysdom that may be sought."

"Et que tu consideres bien
Sa beaulte ou Il ne fault rien "

613 ff. : "And fyrst considre weH in thy syght
Too go the wey[e] that is ryght,

And haue in mynde euer amonge { In thy passage thou go nat wronge,
{ Nor erre nat in thyn entent."

"Mais garde bien comment quil aille
Que le droit chemin ne te faille."

683 ff. : "God the which of hys goodnesse,
As to forne y dyd expresse,
As he that bothe may and kan,
Hath yove and graunted unto man,
Many vertu in substaunce,
Throgh hys myghty purveyaunce,
Twoo maners of knowlychyng,
As he that is most souereyn kynge."

"Deux qui a fait maint bien a homme
Si com Je tay dit en brief somme,
Ly donna par sa pourueance,
Deux manieres de congnoissance."

It is to be noticed especially in the last example how remarkably the two phrases correspond to one another in each case :

"of hys goodnesse"—"throgh hys myghty purveyaunce,"

"as he that bothe may and kan"—"as he that is most
souereyn kynge,
many vertu in substaunce—twoo maners of knowlychyng."

Naturally some of these features which we have above described as peculiarities of Lydgate, are occasionally met with also in Chaucer and other poets of the period. The employment of synonyms plays indeed not a small part in all forms of poetical representation. But the distinctive trait of Lydgate is that he employs consistently and with full consciousness a means of poetical diction which is resorted to in Chaucer only occasionally. If the reader would appreciate Lydgate's uniqueness in this respect, let him first read Chaucer's *Book of the Duchesse*, and then turn to this poem, or still better, after enjoying the simple and smooth flowing verse of Lyndsay's *Monarchy* let him take up the *Pilgrimage of Man*.

Wide indeed though the gulf is which separates his vapid verse, betraying in every line the traces of decadence, from the inimitable creations of Israel's golden youth, Lydgate is, in point of fact, not so far removed from a mere parallelism such as meets us in the poetry of the Hebrews.

It is indispensable that the *reduplication of expression* which we have described, is not developed in an equal manner in the various writings of the prolific monk. It appears more constantly in the four-beat verse than in those works which are written in five-foot iambs. The four-beat line falling as it naturally does into two equal halves separated by the caesura, appears to have been found especially favourable for the parallelism. A considerable difference is however observed also in works written in the same metre. The tendency is more noticeable in the *Pilgrimage of Man* than in our poem. In the *Temple of Glas* it is kept remarkably in the background. It is more apparent in the *Troy-Book* and in the *Story of Thebes*, but in the *Falls of Princes* and the *Secrees of old Philisoffres* it has grown to enormous proportions. Here is traceable a development of usage which it would be interesting indeed to follow out in greater detail. The research would contribute a fresh witness in favour of Cicero's maxim "Senectus loquacior est." Indeed there can be no doubt that this straining after parallelism of expression is ultimately to be explained by the growing tendency of prolixity which is the natural accompaniment of advanced age. In his latest works the monk, often enough, is not content with a simple reduplication of expression; he uses three and even more synonymous words to denote what he wishes to say. Comp., for instance, *Falls of Princes*, I, 19 G iii:

"she could wel flatter, forge and faine";

"though Dalilah complain, cry *and* wepe."

Lydgate's prolixity reveals itself in other directions also. Everything is painted with the strongest possible colouring. When the French original in a running narrative employs the personal pronoun, Lydgate generally casts about him for a heavy substantial periphrasis. Comp. l. 242: "Thys hevenly emperesse"; 773: "that lady debonaire"; 691: "thys myghty lorde." A plain *dame* of the French is promoted by him to the dignity of *emperesse*, the simple *raisons* becomes *reson*, the *mighty quene*.

Especially at the turning points of his story when the goddesses

appear, does he seem insatiate in his straining after titles, epithets and apostrophisings. Compare the following examples:¹

- l. 437 ff.: "This *noble goddesse honourable,*
Debonayre, and amiable,
Fressh of hewe as eny Rose."
- l. 473 ff.: "Whan she had shewyd hir sentence,
This lady most of excellence,
As she that was bothe fair and good."
- l. 481 ff.: "But tho in hast[e] this goddesse,
Only of her gentillesse,
To put me out of drede and fere,
Of al that me lyst enquire,
Or what that me lyst deryse
Yaf me answer in goodly wyse,
Benyg[n]e of chere and eke of face."
- l. 513: "This lady tho, ful wel apayed."
- l. 581 ff.: "Lady, quod I, *and maistresse*
And under god cheffe goddesse
Of al this worlde, as semeth me."
- l. 824 f.: "Both to love him and to drede
As thy lorde most souereyne."

Compare further l. 603-691, 1095-97, 2209-10, 2887-89, 1074-76 with the corresponding passages of the French poem.

Frequently also we find that Lydgate has substituted for the simple pronoun of the person addressed a descriptive, abstract noun, e. g. l. 494 ff.:

"Which so goodly lyst appere
And shewe yow *to my symplesse,*
I thanke vn-to *your high noblesse*
And eke to your magnificence."

In the original text:

"Si vous Regraci bonnement
De ce que si benignement
Vous maues voulu visiter."

- l. 508 ff.: "I wil in every thyng obeye,
With al my hert and al [my] myght,
To your plessaunce."

In the French poem:

"Je venil obeir et cest drois
A vous madame en tous endrois."

- l. 925 ff.: "*To my plessaunce* most covenable."

¹ We have italicized in these examples all that the monk has added to the original from his own workshop. The exaggeration of his style stands out here in especial prominence.

Naturally intensifying adverbs also play a great part in the monk's vocabulary. At every possible opportunity the simple adjective appears thus strengthened. The goddess which appears to him, is "passing" or "inly faire," and often "faire above al mesure."

She addresses him "in ryght wonder frendly wyse" (1845), so that he, "ful wel apayed," or even "ryght wonder wel apayde" (2320), breaks into tokens of overflowing gratitude.

The following instances from our poem may give some idea of the frequency of the commonest adverbs of this kind :

wel : 43, 498, 505, 513, 514, 571, 613, 1041, etc.

passing : 1097, 1216, 1411, 1538, 2063, 3558, etc.

passingly : 264, 1302, 1352, 2405, 2440, 2748, 3345, etc.

inly : 951, 1796, 1978, etc.

fully : 35, 2266, etc.

pleynly : 153, 413, 504, 750, 1034, 1433, 1560, 1575, 1645, 1853, 2162, etc.

sothely : 79, 558, 1019, 1478, 1539, 1658, 1725, etc.

trewly : 760, 864, 965, 1028, 1214, 1234, etc.

"The more, the merrier," seems indeed to have been Lydgate's principle. Even where the additional meaning given by the adverb contributes nothing to heighten or fix more definitely and fully the thought which he is expressing, he does not on that account fail to drag it in :

R. and S. 3369 : "Me semeth in my syght."

Pilgr. 879 : "Me semeth in my thoult."

Pilgr. 13665 : "I gan consydren in my mynde."

R. and S. 3464 f. : "For, pleynly, to my fantasye—
She is benigne."

„ 3487 : "Of entent thou maist declyne."

Pilgr. 14099 : "I hate also, in my entent."

„ 971 f. : "Feble in my devis—of wisdaȝn."

Often enough the monk does not content himself with a simple adverbial of so secondary a kind. Then with a pleonastic munificence two or three are employed together :

l. 79 f. : "To knowe sothely, in sentence,
The verray trewe difference."

Pleonasm plays generally a great part in Lydgate's works. The astonishing frequency of such expressions as : "Enowgh suffise," "togedirȝ yfere," "aprochen or neghen nere" is pointed out in the corresponding notes, where this has not already been done by others.

The same appears nearly always strengthened in some way, *e.g.*:

"Thys ylke same weye,"
 "the sylue same place,"
 "the sylue same tre."

The connection of two things or persons with one another is generally signified by "both tweyne" as in the following instances:

Pilgr. 4990 ff.: "And bothē tweynē be mortal;
 The Ton, the tother, in certeyne
 They be but vermēs bothe tweyne."

Expressions containing a downright tautology will hardly be found in the present work. In Lydgate's later poems, however, they are frequent: see the following examples from the *Pilgrimage*:

5255: "The trouthe trewly to conceyve."
 5316: "ffor profyt off thyn ownē speed."

Note also expressions like: "clad in cloth," "worth off valu," "knelynge on his knees."

In agreement with the poet's love of strong effects in positive statements is the tendency which we shall find almost constantly to strengthen his negatives also. Here also—and this is a point we would lay stress on throughout—we have to deal with a feature common to all Middle English literature. See J. Hein, *Ueber die bildliche Verneinung in der mittel-englischen Poesie*. Anglia 15, p. 42 ff., and especially Chapter II.

The peculiarity of Lydgate's position here again consists in the frequency with which he indulges in this practice. The simple negation is generally emphasized and supplemented by a second clause as: "For no chaunce," "in no degre," "in no wyse," "in no cas," "in no manere"; or not seldom by more complicated expressions such as: "in no maner wyse." *Nothing* appears as "no maner thing," *nobody* as "no maner wight."

The simple *not* is very often ousted by the more pretentious "neveradel."

We have been concerned hitherto with the peculiarities of Lydgate's style in respect of its *matter*, i. e. what he says. The question now follows: what are we to say of his poetry in regard to its *form*, i. e. how does he build up his sentence and how connect it with the other sentences? The answer to this question would involve an exhaustive account of our author's syntax, such as lies neither in our purpose nor in our power to give at this place. We

must content ourselves here with touching merely on the most salient points.

Let us take once more the standpoint of the uninitiated reader, who takes the verses of our poet in his hands for the first time. The first thing which, I think, will strike his notice is the great number of stop-gap expressions which stand, for the most part, in no syntactical connection with the context. Naturally Lydgate does not stand alone in this respect. Often enough, as Schick, l. c. p. cxxxvii, notices, has a poet like Chaucer recourse to such means, and the original of our poem also exhibits not a few of these "aids to metre."

But in the thoroughness with which he develops this system of makeshifts, Lydgate far outstrips all rivals. They do not occur merely sporadically, but sometimes the poet finds himself reduced to resort to them for two or three consecutive lines. Comp. the following lines of our poem: 1056-57, 1153-55, 1216-20, 1348-51, 1414-16. In ll. 1029-43 we are referred to the original no less than seven times by little reminders parenthetically thrown in.

In spite of the great frequency with which sentences inserted solely to fill up a space occur, the number available for selection is by no means large. The same old stop-gaps, varied a little to suit the necessities of the metre, are dished up again and again. Most frequent are the expressions appealing to the reader and expressing a judgment in which he will concur if he have diligence and insight or a good faith:

Cp. "Who that can espie" (1056); "Who took good hede"¹ (1153); "Who that kan wel vnderstande" (1160); "Who that vnderstood" (1173); "Who vnderstood" (5505); "Who that truly kan espie" (1234); "Who lyst assay[e], he shal fynde" (1337); "As men may se" (1647); "As ye may se" (1655); "As thou maist see" (4337, 4385); "Who that koude looke aryght" (5760); "Yif ye lyst heren of entencion" (5796 f.); "Yf ye lyst to lere" (5793).

Often too the inserted stop-gap connects the thoughts already expressed or about to be expressed with the poet's power of observation or insight:

"As me diide seme" (1214); "As sempte me" (1414); "And as I coude espie and knowe" (1415); "Me thought" (1416); "So

¹ This is one of the most frequently repeated stop-gaps, which turns up again and again with many variations:

"Yif you take hede" (4264, 4347); "who lyst take hede" (5911); "who so lyst aright take hede" (5138); "who taketh hede" (4579, 5413), etc.

as I kan devise" (1419); "As I behelde" (1421); "So I koude knowe" (5754).

In close connection with these stand the formulae relating to the poet's own activity or the progress and advance of the recital:

"Yif I shal nat tarye" (1057); "As I kan telle" (1093); "Lyehe to forw as I yow tolde" (1098); "As hyt was seyn" (1137); "As ye han herd aforw declare" (1141); "As I rehearse shal" (1316); "As ye aforw han herd deuysel" (1442); "Lych as I haue tolde to forw" (1624); "And also eke I dar expresse" (1634); "I dar expresse" (5607); "And to rehearse hem oon by oon" (5451); "Thus I mene" (1679); "To declare yt and expresse" (4889); "Shortly to telle" (5009); "And to conclude in lytill space" (5050); "To make iust comparison" (5108); "As I kan dyffyne" (5103).

To these should be added the formulae of asseveration which the poet thinks right to repeat again and again:

"This no fable" (1147); "This no fayle" (1895); "This noo tale" (1149); "It is no lape" (1259); "Also god me save, and spede,—And me defende from all damage" (1154 f.); "I knew yt wel, me lyst nat lye" (1165); "out of drede" (1203); "Wyth-out[e] were" (1263); "Sooth to sey" (1357); "I yow ensure" (1217, 1366); "But of Reson I dar wel seyn,—And afferme hyt in eertheyn" (1219 f.).

Unusually common also are references to the original. I do not mean those by no means unimportant passages so welcome especially to the student, in which an author is cited by name, but those expressions repeated *ad nauseam* which refer either to the writer's immediate source or quite generally to poets' books, writings, etc.:

"As seith my boke," "as I rede," "the booke seyth thus," "as clerkes write—And in her bookes lyst endyte," "So as they discerneth," "lyke as they lere."

All these examples occur in the passage 1029–43 above-mentioned. Compare further:

"Rede poetis, and ye shal se" (1051); "And as myn Auctour seyth eertheyn,—The which ne writ no thing in veyn" (1129–30); "Bookys seyn so" (1253); "As bookes telle" (1306); "As hyt ys founde" (1283); "As yt is ryff" (1287); "so as I rede" (1301).

But it would be useless to heap up further examples. If we recollect, however, that the part of the poem from which this last group of examples is quoted covers hardly more than 150 lines, it

becomes clear what a part these literary "acknowledgments"—if we may use the expression—play in the poetic art of our monk.¹

We should like to point out also that the list of such phrases as given above is not exhaustive: for instance, it does not include a formula which stands almost next to none in frequency of application, viz. "to reknen alle." We need only mention here some of the many variations under which this phrase is found: "To reckene hem oon by oon" (4717); "to reherse hem oon by oon" (5451); "for to rekene al the Route" (5279); "for to rekne hem euerychow" (1488).

We might mention also phrases referring to a moral judgment, *e. g.*:

"As yt ys skylle" (4590); "Which was nouthur good nor faire" (1448).

A somewhat curious instance of this kind is found in the *Pilgrimage*, 17571 ff.:

"Thys hand ful hih vp-on A tre
Maketh many on enhangyd be;
And with hys fleet (wych ys nat fayr),
Ffor to waggen in the hayr."

But we had better stop here. Naturally more important than a comprehensive analysis of these quite meaningless parentheses is the question, how are they worked into the sentence in such a way as to fulfil their purpose as make-shifts?

As a rule, the stop-gaps constitute the second half of the verse. Their selection is then determined by the exigencies of rhyme. They occur less often in the first half of the verse where one or two feet of the line have to be supplied. In *Reason and Sensuallyte* I find not a single example of their occurrence in the middle of the line; but there are occasional instances of this in the *Pilgrimage*, where phrases like "I mene," etc., are inserted between the two halves of the verse.

A poet whose style is concise, and whose rules of syntactical connection are strict, would scarcely find himself able to use stop-gap phrases to such an extent.

And in reality the extent to which he indulges himself in this

¹ In truth, our poem is more beautifully blessed with them than any other of Lydgate's works. And the cause lies near at hand. The author of the French poem, a learned and deeply read man, seldom forgets to acknowledge his source. Besides, in the part of his work relating to the rose-garden he lay under a natural necessity to point again and again to his original. Thus it happened that the French poem satisfied in the completest manner Lydgate's partiality for inserting clauses of a similar kind.

usage is typical of Lydgate's syntactical constructions. Without troubling himself to express manifold shades of logical connection which exist between the parts of a syntactical whole, he produces verse after verse in haphazard order. He starts with any part of the sentence—often the subject or the object. If there is anything in the way of apposition, adjectival attributes or adjectival sentences to be found, they are made to do duty; then follow relative sentences broken up by adverbial qualifications or clauses and infinitive phrases of all kinds, until finally the object which occasioned all this eloquence becomes invisible to our syntactical consciousness. Then the poet picks it up again by means of a pronoun, often introduced with a "I mene," or some such expression; again his pen spreads its wings on its blythe career, and once more he drops into a tangled skein of countless qualifying clauses and dependent sentences. See, for example, the following passages: ll. 1265-74, 1464 ff., 4094 ff., 4233 ff. Especially typical are ll. 4200-4218: After "How, through vnhappy aventure" we expect for certain the end of the sentence, but the poet finds it convenient first to insert a number of explanatory clauses. Then he takes up the broken thread again in the words "For which, throuȝ hys vnhappy chaunce." But again he disappoints our expectation. First there stands in the way a stop-gap clause, then a causal sentence introduced with a "for," the connection of which with the rest we are left to conjecture; then this in its turn suggests a further independent sentence. At last he loses himself entirely in his construction: for the words "For which al the worlde they brent," etc., are only the close of the preceding interpolation.

However, as regards the syntax all parts of our poem are not of equal quality. The middle part, especially the description of Diana and the rose-garden, exhibits in places a remarkable want of continuity in the construction. I should not like to impute this to a greater carelessness on the part of the author. I believe the fact is to be traced rather to the following circumstance: Instead of relating quietly in epic style the many tales brought forward to illustrate the adventures of Venus, the poet falls into the error of investing *en passant* the separate details of a history which is sometimes spun out rather long. The last-mentioned quotation is typical in this connection also. It is, however, not possible to arrange so much material *en passant* in grammatically dependent sentences without ruining the style even of the best writer.

It is not to be wondered at that amidst such looseness of con-

struction it often happens that a sentence is not properly rounded off, and it is often difficult to say for certain where one sentence ends and the next begins (see Schick, *l. c.* p. exxxiv).

It is not until we have recourse to comparison with the original that we are able to punctuate in all cases with precision, a new conception generally ushered in with an *and*. In the same way examples are not wanting of cases in which the sentence is not completed at all, but breaks off in the middle, *e. g.* 940 and 3543.

Schick has also noticed that *oratio recta* often passes into *oratio obliqua* and *vice versâ*. In the present work this occurs sometimes within the compass of a single line. It speaks little, moreover, for the poet's carefulness, that sometimes even his own *oratio recta* is introduced with "quod he," *ep.* 2637, 3019.

So much for the point to be noticed concerning the structure of the lengthier grammatical constructions and the method of their connection. Let us now for a minute consider the single elements of the syntax one by one. Here also we meet with a large amount of licence, if we are to refrain from calling it carelessness. This is especially the case as regards the position of the words. The rule that the conjunction must introduce the dependent sentence seems to have no existence for Lydgate. The conjunction is very often itself preceded by an adverbial phrase which qualifies the dependent sentence, *e. g.* "In-to Colchos whan he went" (3525). The object too is often placed at the head of such dependent sentences, *e. g.* *Pilgr.* 13769 "The trouthe, yiff I shal the telle," and again 14252 "The wychë, whan the ffox beheld."

In principal sentences also Lydgate does not hesitate to place the object at the beginning, and picks it up again later on by a pronoun, *e. g.*:

"Hys honour gold, hys goode fame—Al I tourned yt . . ."

"Thys lessoun I forgete yt nouht."

Such inversions of the order, if prudently and sparingly employed, are indeed by no means to be condemned: on the contrary, they are perhaps in view of certain desired effects deserving of commendation. In Lydgate, however, they are not the outcome of a balanced and delicate insight. They are concessions, and their frequent recurrence cannot fail to strike us as such.

The same is true of the arbitrary manner in which he splits up and separates words which should naturally go together. A qualifying genitive, for instance, is cut off from its noun by a longer or

shorter clause, e. g. 3836 f.:

“*By clere refleccion*,
In the watir of *his face*.”

Here might be mentioned, l. 4265 f.:

“The *crafty* man Pigmalion
To *grave* in metal and in ston.”

Note also in the following instance the startling connection of the abbreviated relative clause with the preceding *hir*:

“To make *hir* fre from al servage
Inly *fair* of *hir* visage” (1795–96).

See another example in which a single continuous phrase is broken up into a chiasmus which is quite artistic:

“In-to Colchos whan he went
There to conquere of entent,
In-to that Ile famous and olde,
The *Rom*” (3524 ff.).

CHAPTER VI.

THE SOURCE OF LYDGATE'S POEM.

1. THE source of the English poem is the still-unprinted Early-French love-romance, *Les Échees amoureux*, whose first 4873 lines Lydgate has spun out into 7042. Of the contents of this work I have given some account in my book bearing the same name, to which I have referred in Part I. And as the reader of *Reason and Sensuallyte* may naturally desire to know how Lydgate's poem should have ended, I will sketch concisely the French continuation.

The author first describes the chess-board and then the game. He is checkmated by his fair opponent, and the defeat greatly grieves him, but Deduit comforts him with kindly words, and then leads him to Amor, who is ready to take him as a retainer, and prepares him for that office by appropriate instructions. He shows him the right art to serve Love. Lady Nature, in wise care for the conservation of her works, knew how to unite love and sensual delight. Amor presides over love. Venus is the goddess of sensual delight. Both are aided by Oiseuse and Deduit (Idleness and Pleasure).

We next come to the grave considerations which lay hold of the Poet after Amor has left him. He ardently wishes to conquer

the fair maid at chess, but ever doubts whether he be fitted for the task. The state of his heart is that painted in Goethe's verse :

"Hängen und bängen
In schwebender Pein."

Once more Amor approaches the dispirited one and comforts him. He blames the lover's unsteadiness of spirit, and exhorts him to keep his mind right. He must learn to bridle his impatience. Venus, he assures the lover, would be sure to keep her word, and let him win the maid she has promised him. Only little-spiritedness could induce a doubt of the power of Venus. No one can resist her fire.

Strengthened and encouraged, the Poet now asks for instructions for his farther bearing. Amor first lays stress on the necessity of the author believing in the power of the goddess of love, and in his own power. Hope and Self-confidence are represented as the most indispensable conditions of success ; and unconditional obedience must be yielded to the decrees of Amor.

These decrees are now formulated ; they are :

1. Be loyal. Attempt no unlawful manœuvre, no violence and no magic. Nor can any buying or selling take place in the commerce of love.

2. Be discreet. You must be on your guard against Jalousie and Malebouche ; cause for attack too easily is given to these enemies. Nor is it advisable to employ the aid of strangers or any sort of mediators.

3. Be zealous. Your wooing must be cleverly adapted to the character of the woman. You must be able to laugh or to weep, as the nature of the lady requires. The metamorphoses of Jupiter show how, by skilful contrivance, one always reaches the goal. And zeal must be connected with persistency, which is manifested in firmness and patience. Only by persistence does a man succeed, who wishes to undertake some great task. Only the brave are aided by the gods. Use, too, only gentle and flattering words. The advantages of the *doux-parler* are incalculable. The form of prayer, also, must be used to obtain one's end.

Amor's words do not fail to have the expected effect on the poet. All hesitation seems to have gone from his heart, and he bravely longs to turn Amor's theory into practice. At once his imagination leads him into the presence of the lady. In a rather long speech he invites her to a new battle of chess. To checkmate her in it, is the thought which occupies him exclusively.

At this moment Pallas appears before our meditating poet. She admonishes him to struggle manfully against his lamentable condition of mind, and to devote his life to some useful aim.

In his reply the poet seeks to show that, by following Amor as his liege-lord, he commits no wrong. But Pallas, in reply, insists that it is unworthy of a man to waste his time in the service of Venus. Only by resisting sensual feelings, and submitting to the commands of Reason, does man rise above the animals, and become his own master. But if, on the contrary, he pays no heed to Reason, he withdraws from his proper vocation, and commits a wrong against Lady Nature.

With manifold arguments Pallas seeks to confirm her judgments. A lover's life injures the body, and brings about disturbances of health, cares and grief. At every step the lover sees himself exposed to jealousy and evil report. The delight which Venus grants, ends with the power of enjoying it. Moreover it is manifest that Amor fulfils his office so unjustly. Love itself is inconstant and faithless. Its sweet joy is soon mingled with sad bitterness.

Further, a lover's life is not worthy of a human being; it is of an animal nature; it tends towards idleness, from whence arise neither utility nor fruits. Virtue and wisdom can be obtained only by trouble and work.

With a renewed and urgent exhortation to flee under all circumstances from a lover's life, Pallas closes this part of her discourse.

The poem then passes on to the question of how the passion of love can be cured. Pallas gives the author thirty-five remedial rules, which are drawn up in tolerably close similarity with Ovid's *Remedia amoris*. To him who has overcome the malady of Love, we are further told, two roads offer themselves towards a useful way of spending his life and finding true happiness. This highest happiness is offered by a contemplative life. The best school for preparing oneself for such a life is offered by the city of Paris. The praises of this wonderful place are sung in sonorous words. Its university is a school of Christianity, a source of Wisdom, and the mother of Philosophy.

Still, not every one feels that he has a calling towards philosophical contemplation. But to him stands open the way to an active practical life. This practical life embraces four stations of life: 1. the King, 2. his Councillors, 3. the Judges, and 4. the People. The people again contains the Clergy, the Nobles, Artists,

Craftsmen, Merchants and Peasants. Then the Author proceeds to enlarge on the essence of the position of these different stations of life, and on the duties of each, as follows—

1. Princes and lords must direct their eyes and their heart wholly towards God, in order to be able to govern well, *i. e.* in accordance with the precepts of sound reason; they must possess all the qualities—Courage, Wisdom, Affability—which we still to-day consider the necessary virtues of a good prince. But they could not have a complete survey of a State nor govern it wisely, unless they were supported by 2. Councillors, whose task it is to consider and advise,—without falseness or deceit, without flattery, and with proper foresight,—the ways and means which appear calculated to obtain a great and worthy aim. 3. The third rank or station in life belongs to the judges. They must judge, above all, in accordance with the orders of the government and conformably to the existing laws, more especially in accordance with the spirit, rather than the letter, of these laws, but never arbitrarily. The judge moreover must not allow the lawyers to indulge in fine words, or to overwhelm the opposing party with insults. Yet, adds the author, I am speaking of judges as they ought to be, not as they are. 4. The fourth rank, the People, must lead a virtuous and good life: so much is demanded by nature. To render this possible, towns have been established; however, the instinct of sociability—as evidenced by marriage, formerly by love, now often for the sake of money—has had a part in the foundation of towns. However that be, we may regard that town as the best, in which the inhabitants possess but moderate riches; for in it prevails neither arrogance, nor envy, nor covetousness, but constant peace and quietness, as well as reverence and obedience to princes. A strong column of political order is the rank of Knights, which opposes enemies, supports the Right, and punishes the ill-disposed. But only the worthiest men in the nation may become knights: thus the Ancients chose, from each thousand men, only one to be a Knight (the word appears formed from *mille*, hence *miles*). After an ample account of the education of an Esquire, and the accomplishments and qualities of a worthy knight, our poet touches with surprising brevity upon the clerical ranks. In the towns this rank is very much required, in order that the people may love, fear, and serve God. The Clerics must have a dignified exterior and high mind; above all, they must not come from among bondsmen. The House of Worship must be worthily

and splendidly furnished with paintings, gold, silver, and precious stones. But your inclinations do not lie in the direction of this station of life. I prefer therefore to speak to you of the married state. Marriage is required on various grounds; but not on those only: it is also the noblest form of friendship, and comprises within itself every kind of love. The books which speak ill of it, one must look on with suspicion, for rationally no one can speak ill of it. One ought not to marry too early, nor on the other hand too late. The right age is 18 for the woman, and 24 to 30 for the man. The wife one choses must not be chosen from among one's relations. She must have some fortune, as well as good qualities of body and soul. Both husband and wife must be devoted to one another in esteem and faithfulness, and must try to mend each other's failings. Whilst the wife, in propriety and decency attends to the house, the sewing, spinning, embroidery, with but little visiting, and not being much seen in the street, simpleness in dress, and without rouging or otherwise painting, the husband must go out into general life, to carry on his business, yet not lose sight of the affairs of the house.

The children are to be fed by the mother herself; yet, if a wet-nurse be necessary, one should be chosen between the age of 24 and 36, in good bodily health, and of sound normal mind. The weaning of the child must take place in winter, with boys at the age of $2\frac{1}{2}$ to 3 years, with girls between 2 to $2\frac{1}{2}$. The child must not be allowed to walk before it is a year old. The process of teething may be rendered easier to the child by the gums being rubbed with honey, or the blood of fowls, or the brain of hares.

As the child grows into knowledge, it is to learn the Creed and the Commandments, and is to live honestly and with good breeding. The children of the rich are to study Philosophy, Divinity, or Medicine. Their teachers must be honest men of deep science and great knowledge of the world, so that they may be able to influence their pupils, both by word and example. The children are to be brought up in moderate ways; they are not to drink any wine, nor eat too much, and then only at fixed hours and in a proper way; above all, they must chew their food well. Their habiliments are to be warm in winter, light in summer; at no time luxurious. In speaking, the child must only use its mouth, not its arms and legs. Their games are to be decent, and appropriate to their age. One of the noblest among them is music, which invigorates men, and brings peace to a troubled heart, leading, moreover, the way

to speculative meditation. For everything in Nature is, according to Pythagoras, ordered by the laws of Music, and is by them well proportioned, as the music of the Spheres, etc. Bodily exercises make a child healthy, keep the medical man away, and call forth the sense and the understanding of the beauty of Nature. Walking tours through beautiful parts of the country, riding on horseback, hunting, going in a vehicle or in a boat, throwing stones at a mark, running, leaping, fighting with a friend with staff or lance, amusing themselves with nine-pins or balls, swinging by a rope, singing—these are games for both children and grown-ups. The education of girls has to be still more careful than that of boys, that they may grow up respectably, and worthy of a good marriage. The good father of the family has to pay heed, too, to the servants, that they do their proper work, lead good lives, and receive appropriate wages. The house you inhabit must be both fine and healthy, and fit to protect your property. It must be situated in a healthy neighbourhood and in good air; it must contain a hall, a kitchen with appurtenances, good bedrooms, a room for praying, a wardrobe, a bath-room, a closet, a loft, a granary and cellarage. All round the house are to be gardens and stables, also pigeon and peacock houses. The water must not contain any metallic admixture, or trace of a marsh; it must be clear, and without any smell, and must come from a well or a cistern. The best water, however, is that which flows over gravel, more especially in an easterly or northerly direction, and is subject to sun and wind. The house must be situated so as to be cool in summer, warm in winter; the wine-cellar should face the north; the barns must open to the north, but the stables must be closed.

Man is meant to strive for making a fortune, and this is possible in various ways. It can best be attained by dealing in letters of exchange, and earning interest on money. It is necessary to invest money, it must not root in its strong-box. The art of exchange is a very fine one, for the conclusions one has to come to in that line sharpens the intellect. Thus, too, we become familiar with the different sorts of coin, and to distinguish them, by comparison: 1 *marc fin d'or* is always equal to as many *livres*, as 1 carate 10 *deniers* is worth; *e. g.* if 1 carate is equal to 100 times 10 *deniers*, then 1 *marc fin* = 100 *livres*.

2. In my book on the *Écheurs amoureux* I have treated at some length the sources of this early French Romance. I have

shown that a number of classical and mediaeval authors have furnished the poet with the material of his work. The book *de Planctu Naturae* by Alanus ab Insulis, the Latin Mythographers, the *Roman de la Rose*, books on Chess (*libri Scaccorum*), the books on Love by Andreas Capellanus, Ovid's *Remedia amoris*, and other writings: such are the principal sources, whose confluence has produced the stream of the French poem. As to the less interesting and more didactic second part of the *Échecs amoureux* I had omitted it in my inquiry about the sources. A pupil of mine, however, Mr. H. Höfler, induced by me, has examined more fully into the relation of this second part to the mediaeval cyclopaedias, and has thus arrived at the following results which, with his kind permission, I here publish.

In the introductory observations on the three ways of life and the different manners of obtaining happiness, there appears a close connection with the *Spec. Doctr.* of Vincent of Beauvais. Cf. lib. 5, cap. 34. An agreement with Brunetto Latini is apparent in the chapter on the position of princes. Cf. iii, 2, 25 and iii, 2, 3, also iii, 2, 24. Further, what is said here on the rank and offices of Councillors, reminds one of Brunetto. Cf. ii, 1, 17. The discussion of the duty of monogamy is in complete harmony with the views of Vincent of Beauvais. Cf. *Spec. Nat.* lib. 30, cap. 32 and 33. The notion that one is not to marry a relation¹ is laid down in Vincent, l. c. 30, 17. Especially close is the parallelism with Vincent in that part which treats of the feeding of the infant, and the necessity of choosing a wet-nurse. The prudential measures to be taken in the choice of one appear to be a translation of the chapter *de eligenda nutrice et eius regimine* (*Spec. Doctr.* lib. 12, cap. 29). Many details are likewise borrowed from Vincent as to the treatment of a child in its first years.

I had already indicated in my *Échecs amoureux*, how the far-digressing *excursus* of our author on Music becomes intelligible by a survey of the literature of that time, which was fond of such digressions. I would here further and specially refer to the Anticlaudianus of Albanus (lib. 3, cap. 5). It has now been found that this *excursus*, in almost all its parts, is in Vincent of Beauvais. There we find at once the introductory musings on the delicious and befooling influence of sounds (*Spec. Doctr.* lib. 18, cap. 10). There, too,

¹ This is part of the doctrine of the Church as to prohibited degrees in Marriage.

we find the treatise on the cosmic system of Pythagoras; cf. lib. 18, cap. 24. The immediately preceding chapter of the same book, and especially chap. 21 have also left their traces on the French poet. The theory of the music of the spheres, on which our author dwells rather at length, is touched on by Vincent in several passages. Cf. lib. 18, cap. 10 and 16. In the sixteenth chapter we also meet again with the assertion laid down by our author concerning the existence of certain musical harmonies and relations in the four elements, the four seasons, and in the constitution of man himself.

Our author's general view of physical recreation coincides with what Vincent says in *Spec. Doctr.* lib. 15, cap. 62. The advice to take all bodily exercise before breaking one's fast is found in Vincent, l. c. lib. 15, cap. 63.

In the last section of our poem, which treats of the house, the following traits occur in Vincent also: (*a*) indications as to the situation of the house, *Spec. Doctr.* lib. 6, cap. 16, 17 and 39; (*b*) the stress laid on the necessity of having good drinking water, lib. 6, cap. 39; (*c*) rules as to cellar, loft and stables, lib. 6, cap. 21-23. The part-coincidence with Brunetto Latini, in some places, is accidental. It arises from the fact that both Brunetto and Vincent point back to the same source, viz. the Roman author Rutilius Taurus Aemilianus Palladius, who in the fourth century wrote in fourteen books his work *de re rustica*.¹ Compare also *Spec. Nat.* lib. 5, cap. 45 ff., 49, 54, and 56.

What is said about the order and position of Councillors, is taken from Brunetto, cf. ii, 1, 17. As to his information on the class of knights, our author, beside the corresponding portions of Jacobus a Cessolis, has used, according to his own statement (fol. 102 *a* and *b*), a Roman author of the fourth and fifth century, Flavius Vegetius Renatus. The latter wrote his work *Epitome rei militaris* in four books, of which the first treats on levying and drilling of recruits, the second on discipline, the third on campaigning and strategy, the fourth on the war of sieges. The work of Frontius, *de re militari*, which our author likewise cites, is now lost.

In the foregoing, the relation of the French poem to mediaeval cyclopaedias seems, without too much detail, clearly established.

But it has now become patent that, in a much larger proportion than Vincent of Beauvais and Brunetto Latini, another mediaeval author has furnished our poet with the material for the second and

¹ Comp. Teuffel-Schwabe, *Geschichte der röm. Literatur*, § 410.

extensive part of his poem. This is Guido da Colonna. Guido's book, *De regimine principum*, was the authority on which the poet of the *Échecs amoureux* depends, in giving so exhaustive a picture of life, of its rank and duties. Of this point Höfler's essay, which we may hope to see soon in print, may give more complete elucidation.

3. In still one more direction do I feel impelled to extend what I said in my essay on the *Échecs amoureux*. The chess-poem has called forth a lengthy and interesting commentary. As to the contents and disposition of this commentary cf. p. 89 ff. of my essay. Now it has been found that, beside the two MSS. mentioned by me, of this commentary (*Fonds français*, 1508 and 143) there are three others in the *Bibliothèque nationale*. These are the Codices, which in the *Catalogue des Manuscrits français* are entered as Nos. 19114, 24295, and 9197. With the exception of No. 143, which dates from the 16th century, all the MSS. have been written in the 15th century.

As to the contents and plan of the commentary, the reader, I think, will get an idea from the following remarks.¹ The quotations are taken from No. 143 of the above-mentioned MSS.

The first heading at once informs us of the origin and aim of this commentary: Ce livre present fut fact et ordonné principalment à l'instance d'ung aultre fact en ryme, nagueres et de novel venu à cognoissance qui est intitulé des Eschez amoureux et des eschez d'amours aussi comme pour declairer aucunes choses que la ryme contient, qui semblent estre obscures et estranges de premiere face. Et pour ce fut il fait en prose, pour ce que prose est plus clere à entendre par raison que n'est ryme.

As regards the plan and general intentions of the poem which we are explaining, we find the following remarks: Fol. 1. r^o c. 2. Pour ce que la matiere d'amours est delictable en soy et joyeuse, et plaisant a plusieurs escontans, et par especial aux jeunes gens du monde ausquelz le fait d'amours aussi est plus appartenant, pour ce vout cilz qui fist le livre des eschez amoureux monstrier comment il fut amoureux en sa jeunesse, espris et esmeuz de l'amour d'une jeune damoiselle. Et ce vout il signifier couvertement par le jeu des eschez plus que par aultre voye par aventure: Fol. 1. v^o c. 1. pour ce que c'est le plus beau jeu, et le plus merueilleux, et le plus proprement a amours comparable, qui soit quant à present en nostre usaige. Et pour ce dient les astronomiens a ce propos mesmes que

¹ Comp. *Échecs amoureux*, p. 97 ff.

ce jeu est de la signification de Venus, qui estoit des anciens poetes deesse d'amours appellée sans faille, pour ce que ce livre plus agreablement et plus generalment feust de tous receu jeunes et anciens. L'acteur, avec l'amoureuse matiere entremesla, et adjousta plusieurs choses estranges qui profitent aux meurs très grandement et au gouvernement de nostre vie humaine, affin que ceulx qui y regarderont, avec la recreacion et le delit qu'ilz pourroyent prendre, aucun profit aussi rapporter en peussent. Et quant a ce aussi ressemble il aux poetes anciens qui, en leurs faitz et en leurs escriptures, quirent tousjours profit ou delectacion. Car le delit que on a et la plaisance en lire ou en ouyr les anciennes escriptures recree moult et resjoyst nature, dont grandement vault mieulx la corporelle disposition, et le profit aussi que on en rapporte parfait l'ame et amende. Finablement l'entente principal *de l'acteur dessusdit et la fin de son livre, c'est de tendre a vertu et a bonne oeuvre et de fuyr tout mal et toute folle oiseuse.*¹ Il ressemble aux peres anciens, en tant qu'il parle aucunes foiz aussi comme en faignant et fabuleusement en disant moult de choses qui ne sont pas du tout a entendre a la lectre ainsi come elles gisent de premiere venue, ains ont mestier d'aucune declaracion a ceulx qui ne sont pas a pris ne acoustumez, Fol. 1. v^o c. 2. de la fainte maniere de parler des poetes, car elles ne sont pas sans raison ainsi faictes, ains contiennent en elles aucune grant sentence secrete moult souvent. Item, il ressemble aux poetes a ce qu'il fact son livre par rymes et par vers, car de ceste maniere de parler par rymes et par metres usent communement en leur faitz les poetes pour plus subtillement et plus plaisamment dire ce qu'ilz veulent; car en rymes et en metres est la parolle assise et mesuree par musical mesure, c'est a dire par nombres ressemblables a ceulx dont les consonances musicaulx deppendent, en laquelle musical consonance se delicte moult l'ame humaine naturellement, si comme dit Aristote aillures.

Here the commentator attempts to show, in connection with the title of the poem, how the game of chess has been conceived as a picture of the commonwealth of the state, further how it has been compared to a battle, to events which are represented in the vault of the heavens, and lastly, how it can be made to refer to the game of Love. The headings of the chapters in question run as follows:

1. Fol. 1. v^o c. 2. Cy nous monstre l'acteur comment le jeu des eschez a esté et peult estre a plusieurs choses comparez.

2. Fol. 2. v^o c. 1. De bataille commune.

¹ The lines in italics are underlined in the MS.

3. Fol. 3. v^o c. 2. Comment ce jeu est d'aucuns comparé au ciel et aux estoilles et a police du ciel.

4. Fol. 4. r^o c. 2. Comment le jeu des eschez est ou peult estre aussi comparez a amours.

As to the contents of these headings, the reader may compare my remarks on the battle of chess in the garden of Deduit: *Échecs amoureux*, p. 161 ff.

The commentator wishes to have the observations, which have been so far only given in outline, considered as a sort of prologue, which is to prepare for the actual discussion of the poem. This discussion, upon which he now enters, follows the plot closely. This is shown by the sequence of the headings, which may be given here for the sake of the general review.

Fol. 5. r^o c. 2. Cy commence l'acteur de ce livre a declarer aucunement la ryme dessus diete et premierement parle de fortune.

Fol. 6. r^o c. 1. Encores de ce et monstre l'acteur comment aucuns ont ramené fortune a la vertu du ciel.

Fol. 7. r^o c. 1. Come les anciens figuroient fortune.

Fol. 7. v^o c. 2. Cy applique l'acteur a son propos ce qu'il a cy devant dit de fortune.

Fol. 9. r^o c. 1. Cy parle l'acteur de ce livre de nature comment elle se vint monstre a l'acteur dessusdit et que ce signifie. Et premierement il monstre que on ne doit pas les parolles entendre a la lettre du tout et que on peult faindre aucunes fois pour plusieurs causes.

Fol. 10. r^o c. 1. De diverses manieres de faindre.

Fol. 10. v^o c. 2. De nature et de son ordre.

Fol. 11. v^o c. 1. Encores de nature et de sa beaulté.

Fol. 12. r^o c. 1. De la principalité que Dieu a en l'ordre de nature.

Fol. 13. v^o c. 2. De l'age de nature et de ses vestemens.

Fol. 14. v^o c. 1. De troys deesses fees lesquelles selon le poete ont a ordonner de la vie humaine.

Fol. 15. v^o c. 1. Cy parle l'acteur de ce livre de l'attour du chief de nature et en descoevre la signification pour l'occasion de laquelle matiere il parle de la composition de ce monde premierement.

Fol. 16. v^o c. 2. Cy parle l'acteur dessusdit du ciel et des estoilles.

Fol. 18. r^o c. 2. Des IX esperes que les philozophes mettent communement ou ciel et des deux mouvements dont elles se meuvent.

Fol. 18. v^o. c. 2. Encores de ce mesmes.

Fol. 19. v^o. c. 2. Ce chapitre parle des cercles ymaginaires ou ciel en la IX^e espere qui est premiere.

Fol. 20. r^o. c. 2. Encores de ce mesmes.

Fol. 21. r^o. c. 2. Des planetes et de l'excellence et grandeur du soleil.

Fol. 22. r^o. c. 2. Des cheveulx de nature.

Fol. 23. r^o. c. 1. Comment nature introduit l'amant de fuyr oysivete.

Fol. 23. v^o. c. 2. Encores de ce mesmes.

Fol. 24. v^o. c. 2. Encores de ce mesmes propos.

Fol. 26. v^o. c. 2. Cy apres s'ensuyt la declaration des troys deesses qui a luy se monstrent et de Mercure qui les y admena pour laquelle cause il parla premier des figures des dieux, et des deesses selon les anciens poetes.

Fol. 27. v^o. c. 2. Ce chapitre est des ymages et des figures que les anciens assignoyent aux dieux, et des deesses selon les aultres poetes.

Fol. 29. r^o. c. 2. De ce mesmes.

Fol. 30. r^o. c. 1. Exposition de Saturne.

Fol. 31. v^o. c. 1. Encor de ce mesmes.

Fol. 32. v^o. c. 1. Aultre exposition de Saturne.

Fol. 33. r^o. c. 1. Comment Jupiter est figuré.

Fol. 34. r^o. c. 1. De ce mesmes encores.

Fol. 36. r^o. c. 1. Comment Mars est figuré des anciens.

Fol. 36. v^o. c. 2. Comment Appolo, c'est a dire le soleil estoit figuré et fait.

Fol. 38. r^o. c. 1. Encores de ce mesmes.

Fol. 39. r^o. c. 1. Du monstre terrible de Appolo.

Fol. 40. r^o. c. 2. De ce mesmes.

Fol. 40. v^o. c. 1. Du lozier et du corbel.

Fol. 41. r^o. c. 2. Cy parle des IX muses.

Fol. 42. v^o. c. 1. Encore de ce mesmes.

Fol. 44. r^o. c. 1. Comment par les IX muses on en peult entendre IX sciences notables.

Fol. 45. v^o. c. 2. De geometrie.

Fol. 47. r^o. c. 2. De astronomie.

Fol. 49. r^o. c. 1. Encores de astronomie.

Fol. 50. v^o. c. 1. De la mutation de l'an.

Fol. 50. v^o. c. 2. Des nativitez.

Fol. 52. v^o. c. 1. Des interrogations.

Fol. 53. r^o. c. 2. Des elections.

Fol. 56. r^o. c. 2. Encoires de ce.

As far as here the headings are written out in red ink. There are three more headings in black :

Fol. 57. v^o. c. 2. La VII^e partie.

Fol. 59. r^o. c. 1. La VIII^e.

Fol. 59. v^o. c. 1. La VII^e [!] des.

The commentator follows the thread of the plot to the game of chess in the garden of Deduit, the allegorical meaning of which he describes in detail, through the different stages of the fight. With the check-mate of the author his commentary breaks off. He confines himself to giving the further course of the poem in shortened form.

Fol. 357. v^o. c. 1. Apres le mat s'ensuyt comment le dieu d'amours, qui du mat ot grant joye, se fist cognoistre a luy. Comment il luy parla de son estat et de quoy ilz servoyent luy et sa Venus mere, et de deduyt et oysense, et comment celluy luy fist finalement hommage. C'est a dire qu'il se donna du tout entiere-ment cuer et corps a amours et comment celluy dieu luy bailla ses commandemens et ses reigles et luy monstra comment on se devoit maintenir en amours. Et comment oultre apres la deesse Pallas, C'est a dire sapience ou prudence ou raison, le vint en fin reprendre, et blasmer sa folye et luy monstra premierement comment Fol. 357. v^o. c. 2 la vie delectable que Venus et amours et deduyt et oysense enseignent a ensuyvre, est une vie decevable et perilleuse et quelle n'est pas seulement a raison ennemye, ains est nuisant mesmes et contraire a nature. Elle luy monstre aussi secondement comment il se pourroit de ceste vie folle retraire s'il vouloit, et comment oultre aussi il pourroit myeulx sa jeunesce employer en vie raisonnable, et luy parla de la vie contemplative et de la vie aussi active moult longuement; laquelle en soy comprend moult de divers estatz qui tous sont bons honnourables et licites a tenir, qui en seet bien user. Et luy dist dame Pallas et monstra moult d'enseignemens beaulx, et moult de belles choses profitables a meurs et a honneste vie et qui seroyent belles a declairer, mais pour certaine cause je m'en tairay a tant, quant a present. Amen.

The commentary ends with the following verses :

Je layray donc ceste matere,
Tant soit elle de grant mistere.

Je n'y puis briefment plus entendre
 Ne ma nef plus avant estendre ;
 Car je nay pas vent avenant.
 Face qui veult le remanant.
 Il me convient ailleurs deduyre
 Et Dieu vueille ma nef conduyre.
 Amen.

These verses are not, as I was inclined to believe,¹ the work of the commentator himself, but the last verses of the commentated poem. This is proved by No. 9197 of the Paris MSS., where we read : Ces vers estoient en la fin de l'original.

So much for the outward plan of the Codex. The reader is not offered any complete and clear picture of the way in which the commentator has conceived and carried out his task in detail. He would not receive it at all, unless he could form an opinion for himself, as to how the commentator works, by means of a concrete example. Therefore I hope we may be permitted to give here a longer, connected extract from the manuscript. We choose those portions which concern the introduction of the poem, and which, therefore, attempt to explain the fiction of Dame Fortune.

Pour la declaration donc du chapitre premier ou il fait mention de fortune il nous convient premierement considerer quelle chose ce peult estre de fortune. Fol. 5. v^o. c. l. Pourquoi nous devons seavoir que des choses que nous veons advenir entre nous. Les unes sont et se font par nature qui en est cause come les choses naturelles. Les aultres sont faictes par art et par raison humaine qui en est aussi cause come les choses artificielles. Et aucunes aultres aussi sont faictes et adviennent par fortune, si come toutes manieres de gens communement confessent et accordent. Et pour ce convient il confesser que fortune soit aucune chose reele et vraye et non pas chose du tout simplement fainte, et qu'elle soit aucunement aussi cause des choses qui ainsi adviennent fortunement. Car ce seroit bien grant frivolle a dire que de ce qui seroit tout purement neant peust advenir aucun notable effect.

Pour veoir doneques quelle chose fortune est et aussi de quelle chose elle est cause. Nous devons outre apresent aussi seavoir que fortune proprement prise n'a lieu fors en l'espece humaine seulement, et mesmement en ceulx qui ont usaige de raison, et qui font, ce que ilz font, par deliberation et de certain propos. Car nous ne disons point que les enfans et ceulx qui sont folz de nature, ne les bestes aussi, ne

¹ Comp. *Échecs amoureux*, p. 105.

les aultres choses communes qui n'ont point d'ame, soyent ne bien ne mal fortunées pour chose que elles facent ne pour chose qui leur advieigne, combien qu'il leur advieigne moult de choses casuelles et moult d'aventures senestres.

Sans faille nous disons bien aucunesfoiz, selon le commun usage de parler de fortune, que les enfans sont fortunez ou bien ou mal pour la fortune bonne ou malle aussi de leurs parens et de leurs amys, et mesmes fol. 5. v^o c. 2. les bestes, disons nous, estre aussi aucunesfoiz bien ou mal fortunées selon ce qu'elles vivent soubz seigneur qui bien ou mal les nourrist ou gouverne, mais ce n'est pas bien proprement de fortune parlé. Et pour ce devons nous encores aussi scavoir que des effectz qui adviennent par nous et par noz oeuvres ou qui a ce s'ensuyvent. Les aucuns sont de nous advisés par devant et entenduz et pour eulx sommes nous esmeuz à oeuvre et de certain propos, et telz efectz ne sont point a fortune attribuez, ne nous ne devons point aussi par eulx estre ditz bien ne mal fortunés. Les aultres ne sont point en riens de nous advisez par devant, ne par nous entenduz, ne nous ne mectons point a oeuvres pour eulx, ains nous esmerveillons quant ilz adviennent et sont proprement les effectz de fortune et pour lesquelz nous sommes ditz bien ou mal fortunez selon leur qualité mauvaise ou bonne. Exemple :

Quant aucun va fouyr en sa vigne ou en son champ pour avoir plus de fruit et plus, il n'est pour ce dit, quant à ce, bien ou mal fortunez ne ne doit estre dit combien qu'il luy en viengne bien ou mal. Mais s'il trouvoit, en ce faisant, ung grant tresor mucié, ceste chose seroit lors a fortune attribuée et diroit on qu'il seroit, quant a ce, bien fortunez, et ainsi peult on dire de toutes aultres semblables aventures bonnes ou malles.

Fortune donc, a proprement parler, n'est aultre chose que ce qui nous esmeult a aucune oeuvre faire, a laquelle s'ensuyt aucun efect inoppi[na]ble et ce n'est aultre chose que nostre volonté ou nostre entendement, auquel les philozophes finablement raminent ceste fol. 6. 1^o c. 1. fortune, car l'entendement nous esmeult et adrece aux oeuvres dessusdictes, ausquelles l'esfect inoppinable dessusdit aucunesfoiz s'ensuyt.

Et pour ce appert il que l'entendement, qui, au regard des effectz dessusdits, est appelé fortune, n'en est pas proprement ne directement cause, ains en est seulement cause par accident ; mais il est proprement et directement cause des oeuvres principaux de certain propos faictes et des efectz que nous y entendons. Et pour ce, quant

a ce, ne doit pas ainsi estre appelez fortune. Il ne doit pas aussi estre oblié que les esfectz inoppinables dessusdits, qui a fortune sont aussi attribuez, doivent estre notablement bons ou mauvais. Car se c'estoyent choses de petite valeur ou de petit malice, on n'en serait ja, pour ce, appelez ne repputé pour eureux ne pour malfortuné. Car de petite chose qui bien ou mal ne fait, on n'en doit tenir compte. Aussi come se aucun en fouant en sa vigne trouvait ung faulx denier ou ung charbon, il n'en serait pour ce bien ne mal fortunez.

In connection with this the commentator explains how the good or evil decrees of fate were ascribed to the influence of the stars, and later, in another chapter, how Dame Fortune was represented by the ancients. Then he continues as follows :

Fol. 7. v^o c. 2. C'y applique l'acteur a son propos ce qu'il a cy devant dit de fortune.

L'acteur donc dessusdit en son premier chapitre veult ainsi dire que le premier commencement de son aventure et le premier mouvement qu'il nous veult recorder secretement par le jeu des eschez se fist en sa jeunesse, ou il le fainst ainsi, des lors, ou assez tost apres quil se veit hors d'enfance et qu'il ot commencé a sentir que c'estoit de joye et de tristesse et de bien et de mal suffisamment; si Fol. 8. r^o c. 1. qu'il scavoit ja mettre prestement difference entre la liequeur doulee et la liequeur amere des tonneaulx dessusdits dont fortune nous sert, de laquelle chose la simplesee de enfance ne se donne garde.

Et oultre il dit que ce fut en printemps pour ce que cilz printemps est le plus doulx et le plus gracieux, et le plus attrempez par nature de tous, et cilz aussi ouquel amours monstre myeux sa puissance et sa vertu, et a la verité toute creature terrestre s'en resjoyst, et aucument lors se mue et se renouvelle pour la douceur du temps et l'actrempance, si come les elemens monstrent evidamment et auques toutes les choses de nature. Et pour ce, loe il, et recommande si en tant qu'il compare la terre au ciel et aux estoilles et ce n'est mye sans aucune raison. Car tout aussi que les estoilles cleres et lumineuses embellissent le ciel et le grant monde, tout aussi la verdure des herbes et les plantes et les belles florettes de diverses couleurs qui ou printemps habondent et qui dessus le terre sont aussi, come les estoilles l'embellissent et parent plaisamment et font tresgrant confort en ce bas monde et par especial a humaine nature.

Pour ce aussi le compare il a la jeune espousée, qui le jour que on l'espose se cointoye et se pare au plus bel quelle peult et le plus noblement.

Briefment aussi semble il que la terre lors faiete qui adonc semble estre au ciel maryée nouvellement pour la grant influence de sa vertu qui lors aussi, come soubdainement, se monstre et plus notablement que en nulz des aultres temps; et ceste comparaison fut prinse ou livre Aristote du gouvernement des princes, a la recommandation du printemps dessusdit.

Fol. 8. 1^{re} c. 2. Pour l'occasion de ceste matiere nous devons scavoir que l'an fut party et divisé des saiges anciens en quatre temps ou en quatre parties pour la diversite et la grant difference de leurs natures.

L'ung est le printemps, come dit est, qui aultrement est appellé ver selon le latin, lequel est chault et moite atrempeement.

Le second est esté qui est chault et sec.

Le tiers est autompne, qui est froid et sec. Et le quart est yver qui est froid et moite. Nous devons oultre aussi secondement entendre que les quatre temps dessusdits se pevent commencer ou pevent estre prins en troys manieres, selon troys diverses considerations. Premièrement selon la consideration des medecins qui voulentiers se arrestent et se tiennent au sens et a l'experience. Car la medicinal consideration ne se doit point de experience ne du sens descorder. Les medecins donc considerent en l'assignation des quatre temps leurs efectz et regardent ce que sensiblement on voit de leur nature et selon ce les partissent et prennent. Pour ce dit Avicennes que le printemps commence quant les arbres se commencent a fueillir et que les neges des montaignes se fondent et degastent et que nous n'avons pas aussi trop grant mestier de nous vestir ne couvrir pour le froid ne de eventation aussi trop grant pour la chaleur, et ce, dit il, pour la bonne attrempance de sa nature. Et selon ce que auptonne au contraire est le temps que les feuilles des arbres commencent a muer leur couleur naturelle et les aultres deux te[m]ps esté et yver sont entre ces Fol. 8. v^{re} c. 1. deux, et est esté le temps qui habonde en chaleur et yver d'autre part qui habonde en froidure.

Secondement les quatre temps sont prins selon les astronomiens qui au soleil regardent et a son mouvement, pource qu'il en est cause principal selon la verité. Et pource dient ilz que selon ce que le soleil se meult ou sodiaque et que il passe parmy les quatre poinets principaulx de son cercle, selon ce s'en ensuyvent les quatre temps divers aussi, dont nous parlons, et selon ce aussi les quatre temps de l'an sont aussi come egaulx, et contient chascun d'eulx le temps que le soleil meet a passer troys signes qui contiennent la quarte partie du sodiaque dessusdit.

Le printemps donques, seelon ceste maniere, se commence quant le soleil par son mouvement entre ou signe du moustou et dure tant qu'il vient en la fin des jumeaulx, et pour ce sont en son commencement les jours egaulx aux nuytz, sicome dit la ryme, laquelle chose fait moult a sa bonne attrempanee.

In the same way the duration of the other seasons is settled. In connection with this we are instructed about a third manner of dividing the seasons. But it would lead us too far to give these explanations also. They are only in so far instructive, in that they show forth to us the pedagogic aim of the commentary, which, as we know, was destined for a distinguished brother and sister, and therefore justified to give some general explanations.

We see, from this fragment, how painfully accurately the commentator did his work. His first and principal task is, to reveal to us the deeper intentions of his author, and to make clear to us the real meaning of the allegorical poem. In doing this he does not disdain to go into the details of the poem. Certain expressions, allegories and parables, which the poet uses, are shown up by him and expounded.

We may be sure that, in his effort to explain everything, the commentator often overshoots the mark, and that therefore the common fate of all commentators devolves upon him.

Thus, the motive of the seasons, at the beginning of the poem, is certainly nothing more than a concession to the prevailing taste of the time. And certain features of the description of spring, over which the commentator thinks it necessary to linger, the author has simply copied from his prototypes.

The commentary is uncommonly precious by reason of the number of literary references which it contains. But here also the investigator must not allow himself to be led, without criticism, by the assertions of the commentator. Certainly the latter had at his command a much larger number of the sources of classical antiquity, brought to light by the Renaissance, than his author, who did not know all the works to which he refers.

NOTES.

1-6. COMPARE with these opening lines the following passage from the preface of the MSS. 7390 (now Lat. 10286) and 7391 (now French 1173) of the National Library at Paris (quoted from *Palamède* ii, p. 82): "Pour les beautés de ce jeu, doivent désirer les savoir tous les gens gentils, qui veulent se récréer honnêtement et éviter l'oisiveté, et spécialement les amants par amour, car il est venu premièrement de l'amour d'un chevalier et de sa dame."

12. *inpartye*] O.F. *in parti*, later *ieu parti*, lit. *divided play or game*, chiefly employed, from the very beginning of its use, as an expression in chess. The word occurs, with the same meaning, also in other writings of Lydgate. Comp. *Troy-Book* ii, 11, F. ii f:

"Of the chesse the playe moste glorious, . . .
For though a man studyed al his lyue
He shal ay fynde dyverse fantasies
Of wardes makynge and newe Iupartyes."

See also Chaucer, *Book of the Duchesse*, l. 666. On the *jeux partis* (prov. *jocs partitz*) as a literary genre see Gaston Paris, *La littérature française au moyen âge*, § 126.

23. *hyndring of my name*] In Gower's *Conf. Am.* the expression occurs several times: ii, p. 64, 24 and p. 130, 10. Comp. Tietze's *Dissertation*, p. 30. In *Myrr. our Lady* 241 we hear of "the hendrynge of her sowle."

27. *at prime face*] See further, l. 3366, 3905, 3950. Comp. also *Troy-Book* i, 407; *Assembly of Gods* 157. Triggs, in his note on this line, has pointed out that the date of the first instance of the English usage of this phrase, as given in the *Stanford Dict.* (1406), is wrong. In this case the phrase renders the French "de première face," instead of which the original of our poem sometimes has "prime face."

32-41. Lydgate when recommending his book seldom forgets to bring in the request to correct "al that ys mys." Comp. *Temple of Glas*, p. exli, and Schiek's note on l. 1400. This, as is already apparent from Schiek's note, is not only a peculiarity of Lydgate's. In those of his works for which we have the French source at hand, it is also found in the original. The passage in question reads in the French:

"Mais qui par bonne diligence
Ceste escripture aura leu
Et bien la sentence esleu
Lors vueil Je bien quil me Reprende
Sil y voit riens ou Je mesprende
Ou quil lamende a son vouloir
On ne men verra Ja douloir."

For instances in other French works see Deguileville, *Le Pelerinage de Vie Humaine*, 13517 ff. (ed. Stürzinger):

"Se ce songe n'ai bien songie,
Je pri qu'a droit soit corrigie
De ceuz qui songier niex saront
Ou qui niex faire le pourront."

See further the preface of the above-mentioned Paris MSS. which wind up with the following words: "Comme nulle chose ne peut être parfaite, je demande à mes seigneurs, à mes compagnons, à mes amis, à tous ceux à qui parviendra ce livre, de vouloir bien le rectifier et le corriger." Comp. also Schmid, *Literatur des Schachspiels*, p. 86.

47 ff. *Fortune and her two tons*] The direct model of this passage is *Le Roman de la Rose* 7097 ff. (see Marteau ii, p. 178), where Homer is referred to as the source of the fiction. The poet has in mind the 24th book of the *Iliad*, where Achilles tells his story to King Priamus in order to console him of the death of his son Hector. Comp. Marteau's note. See also Schick's note on l. 198 of the *Compleynt*, which gives a collection of allusions to the casks of Fortune or Jupiter containing sweet and bitter liquor. Especially noticeable is Gower's detailed account (see Pauli iii, p. 12, etc.). The author of the *Confessio Amantis* says in a marginal note: "qualiter in suo cellario Iupiter duo dolia habet, quorum primum liquoris dulcissimi, secundum amarissimi plenum consistit, ita quod ille, cui fatata est prosperitas, de dulci potabit, alter vero, cui adversabitur, poculum gustabit amarum." I may be allowed to add a few more instances to Schick's list: *Troy-Book* II, 10 E iv b:

To some sugre and hony she distylleth
And of some she the botell fylleth
With bytter galle myrte and ales
And thus this lady wylfull and recheles
As she that is frowarde and peruers
Hath in her seler drynkes of dyuers
For she to some of fraude and of fallas
Mynystreth piment bawme and ypocras
And sodeynly whan the soote is paste
She of custome can gyue hym a caste
For to conclude falsly in the fyne
Of bytter eysell and of egre wyne
And corrosynes that fret and perce depe
And Narcotykes that cause men to slepe."

In *Secrees of old Philisophres* 249 "the licour of Citheroes tonne" is mentioned, which gives rise to the following note of the editor: "Is this a reference to the vats of sweet and bitter, of which each of us may take one?" In the *Pilgrimage of the Life of Man* Fortune speaks of the "sour and swete" of her gifts. There is another allusion to Jupiter's two tons in *Le Roman de la Rose* 11009 ff. The passage refers to the other Jean who is to continue the romance, and reads as follows:

"Et quant après à ce vendra
Que Jupiter vif le tendra,
Et qu'il devra estre abeyrés,
Dès ains néis qu'il soit sevrés,
Des tonneaus qu'il a tous jors doubles,
Dont l'ung est cler et l'autre troubles,
Li uns est dous, et l'autre amer
Plus que n'est suie, ne la mer," etc.

48. *Which after changeth as the mone*] Comp. *Pilgrimage* 19549 f.:

"Than y, lykned to the mone,
ffolk wyl chaunge my namè sone."

Chaucer, *Romaunt* 3777 f.:

"Afir the calm the trouble sone
Mot folowe, and chaunge as the mone."

and again 5331 ff.:

"[This] love cometh of dame Fortune,
That litel whyle wol contune;
For it shal chaungen wonder sone,
And take eclips right as the mone."

Compleynt of Mars 234 f.:

"Algates he that hath with love to done
Hath after wo than changed is the mone."

Hous of Fame 2115 f.:

"to wexe and wane sone,
As dooth the faire whyte mone."

51. *with-out wey*] The phrase occurs again l. 326, 1263, etc. It appears very frequently in Lydgate. See Schick's note on l. 651 of the *Temple of Glas* and Triggs's note on l. 1872 of the *Assembly of Gods*.

52. *Couchyd tweyn in hir celler*] Similar expressions occur in *Pilgrimage* 176 f.:

"the sugryd tonne
Off Iubiter, couchyd in hys celer."

and 20433 ff.:

"no taverner
That couchyd hath in hys celer
So many wyne."

67. *ydropyke*] = having an insatiable thirst, like a dropsical person. Comp. E. Mätzner, *Altengl. Sprachproben. Wörterbuch*, p. 22, and Murray, *Engl. Dict.* under *hy*. There we find another instance from Lydgate's *Falls of Princes* (vii, 8):

"This excessif Glotoun
Moste Idropik drank ofte ageyn lust."

The word is rather rare in Middle English. The Old French equivalent is found more frequently. See *Roman de la Rose* 6263 f.:

"Car Pécherie si les pique,
Qu'il en sunt tretuit ydropique."

These lines, which likewise refer to the insatiability of those who once have tasted the sweet liquor of Fortuna, were perhaps in Lydgate's mind, when he chose the word "*ydropyke*." Another passage which closely resembles Lydgate's lines is found in Gower's *Conf. Am.* ii, p. 135, 25 ff. The author having pointed out the greediness of King Midas continues:

"Men tellen, that the malady,
Which cleped is ydropesye
Resembled is unto this vice
By way of kinde of avarice,
The more ydropesye drinketh,
The more him thursteth, for him thinketh,
That he may never drink his fille.
So that there may no thing fulfille
The lustes of his appetite."

With the whole of Lydgate's description of the delicious drink may be compared *Roman de la Rose* 6245-64. In E. Ballerstedt, *Über Chaucers Naturschilderungen*, p. 32, we find printed the lines from Anticlaudianus corresponding to this passage.

101-200. The season-motive is one of the conventional traits of mediaeval poetry. For the text of the French original see Vol. I, Appen-

dix and *Échees Amoureux* p. 230, 32, 34 and 36. How much Lydgate borrows from Chaucer is pointed out on p. 224 ff. Especially noticeable is the accordance of our passage with the introduction to the *Book of the Duchesse* iii, 291 ff. and the *Romaunt* 49 ff. See also note on l. 112-14 and 145-48.

Lydgate's dependency upon his great master is also evident from the following list: to almost every line may be found similar passages from Chaucer. For shortness' sake I initialize the works referred to in accordance with Skeat, *Students' Chaucer*:

90-91: III, 336-37.	147-48: III, 410-12; R. 58, 61-62.
92-93: A. 11; R. 82-84.	155-56: R. 63-68.
95-98: R. 68; T. I, 159.	158-59: R. 63-65.
104 f.: R. 1433; T. I, 158.	161-64: R. 71-77; III, 313-14
105-106: R. 1433-34 (rhyme);	(rhyme).
R. 128.	165: IV, 17.
107-8: R. 57, A. 1509, R. 127-	170-172: R. 57 ff.; III, 410-12.
28 (rhyme).	173-75: R. 82-86; 90-91.
109: R. 1436-37.	177: R. 107.
110: R. 60; A. 1; III, 414.	186-87: T. I, 154-56.
112-14: III, 406; R. 59, 63.	188-89: R. 82-83.
130-32: R. 139-31; V, 204-5;	196-97: R. 101-2.
III, 340-42.	Comp. also with ll. 449-54: A.
133: III, 336-37; R. 74.	1493 ff.
135-37: III, 402; A. 5-7.	

Other spring-descriptions in Lydgate show perhaps still more what an extensive use the good monk makes of Chaucerian formulas. Thus the description in his *Troy-Book* I, 8, E I, is nothing but a poor paraphrase of the introductory lines to the *Canterbury Tales*, A 1 ff.

112-114. These lines run in the original as follows:

... "la terre est si orgueilleuse
Et si se cointoye et se pare
Qu'il samble quelle se compare
Au ciel destre mieulx estellee."

With regard to this imagery comp. Ballerstedt l. c. p. 19 f. Ballerstedt's statement that the *Roman de la Rose* did not contain a metaphor of that kind is incorrect, for the lines quoted are borrowed directly from that work. Comp. l. 8741-47. I have already stated this fact in my *Échees Amoureux* p. 139. Similar passages are to be found in Chaucer. See the *Book of the Duchesse* 405 f.:

"For hit was, on to beholde,
As thogh the erthe envye wolde
To be gayer than the heven,
To have mo floures, swiche seven
As in the welken sterres be."

125. *ceynes*] Comp. Gower, *Conf. Am.* iii, 92 f.:

"For right as veines ben of blood
In man, right so the water flood
Therth of his cours maketh ful of veines. . . ."

141. *fret*] I do not feel sure whether *fret* is here a p.p. = set, adorned. Perhaps it might be explained as 3 pres. plur. either of *fret*, O.E. *fretan* = 'to waste away' or 'to move in agitation' (comp. *New Engl. Dict.*, *fret* v.¹), or of *fret*, O.F. *freter* = to form a pattern upon. (*New Engl. Dict.*, *fret* v.².) In l. 1400, 3576 and 5490 the word is certainly a

p.p., meaning as much as 'furnished,' 'supplied.' For similar instances see *Pilgrimage* 587 f.:

"cordys rovnd & long^t,
All yffret with kuottys strong^t,"

and l. 14800, *Troy-Book* II, 11, F i b: "A crowne of golde with ryche stones frette." Chaucer, *Romaunt* 4705: "A trouthe, fret full of falshede." *Legend of Good Women* 1117 "juwel, fretted ful of riche stones."

145-148. Comp. *Book of the Duchesse* 410 ff.:

"Hit had forgete the povertie
That winter, through his colde morwes,
Had mad hit suffre[n], and his sorwes."

Romaunt 59 ff.: "And th'erthe wexeth proud withalle,
For swote dewes that on it falle,
And [al] the pore estat forget
In which that winter hadde it set."

Legend, Prologue A, 112 ff.:

"Forgeten had the erthe his pore estat
Of winter, that him naked made and mat,
And with his swerd of cold so sore had grieved."

In a similar way, birds and trees and flowers are said to rejoice, and to forget

"the harmys and gret damage
That wynter wroughte with his rage."

203 ff. Dame Nature appears more frequently than any other personification in mediaeval poems, with the exception perhaps of Dame Resoun. Alanus ab Insulis gave her form and figure in *De Planctu Naturae*. See Migne, *Patr. Lat.* 210, p. 431 ff. The fiction was employed *in extenso* by the poet of the second part of the *Roman de la Rose* 16553 ff. We find it again in Lydgate's *Pilgrimage* 3344, and, of course, in the French original of this poem. A very original use of this fiction was made by Chaucer in his *Parlement of Foules* 368 ff., 379 ff. Comp. further III, 871. In Langland's dream Nature appears and shows the wonders of the world: p. xi, l. 311-25. Our poet's description is borrowed from Alanus but considerably influenced by the *Roman de la Rose*. Lydgate again introduces Dame Nature in *Pur Le Roy*. See J. O. Halliwell, *A Selection from the Minor Poems of Dan John Lydgate*, p. 2 ff. There are many allusions to this "lady and godesse" in the other writings of Lydgate. Comp. *Troy-Book*, I, 5, C I a: "kynde whiche is so hye a quene;" further C I b, where the unchangeable laws of Nature are pointed out:

"the godesse that called is nature
Whiche next hir lorde [hath] all thyng in cure
Hath vertue gyue to herbe gras and stone
Whiche no man knoweth but her selfe alone
The causis hyd be closed in her hande
That wytte of man can not understande
Openly the myght of her workyng."

In the *Assembly of Gods* 452 ff. Attropos asks Nature to testify that she got the office of death-bringing. 1268 ff.: Nature protests that her servant Sensuality should be set at liberty. 1325 ff.: The patent which the gods have granted to Attropos is only legal in the jurisdiction of Nature. In 1380 ff. the "carnall myght" of Nature is alluded to. As to the *Ballad on the Forked Head Dresses*, see the above quoted *Minor Poems*, p. 47: "clad al in flours and blosmes of a tre—He sauhe nature." See also

Ballad gyuen into þe kyng Henry st. 10 (see Add. MS. 29279 fol. 145 b) :
 "the lady which is called nature satt in her see lych as a presydenste."
 Of later descriptions of Dame Nature the most beautiful is that of Dunbar
 in the *Thrissil and the Rois*.

209-10 and 221-23. Comp. *Troy-Book* IV, 30 S vi :

"hym thought he myght nat endure
 To beholde the bryghtnesse of hir face
 For he felte thorough his herte pace
 The persyng stremys of hir eyen two."

213-216. Verses of this kind are rather frequent with Lydgate.
 Comp. l. 1004 f. :

"For they yaf as gret a lyght!
 As sterris in the frosty nyght!"

Pilgrimage 691 f. :

"a rechë sterre,
 Wych that cast hys bemys ferre
 Rounde abovten al the place."

and 700 ff. :

"a crowne of gold
 Wrouht of sterrys shene & bryht,
 That cast aboute a ful cler lyht."

A close remblance to the lines of our poem is also seen in the following
 passage from Chaucer's *Anelida and Arcite* 40 f. :

"al the ground aboute hir char she spradde
 With bryghtnesse of the beautee in hir face."

243 *Moste digne to vere cororne*] Comp. *Pilgrimage* 14151 :

"Worthy for to were a Crowne."

276. *mevying of the speres nyne*] Since it was deemed impossible in
 ancient times, that the planets could move freely in space, the theory
 arose of a system of planets of which each was fixed to a sphere. These
 spheres were concentric and fitted into one another like a series of round
 boxes. Each planet was fastened to its own sphere, and it followed that
 there should be the same number of spheres as there were heavenly
 bodies having different motions and periods of revolution. Plato con-
 sidered the earth as resting and motionless on its axis in the centre of
 the universe. Then followed, in seven circles, the seven planets (the sun
 and moon being included). The utmost sphere, enclosing all the others,
 held the fixed stars. Comp. *Somnium Scipionis* iv, 9, where the different
 planets are enumerated in the following order : Saturnus, Jupiter, Mars,
 Sol, Venus, Mercurius, Luna. Meissner, *Somn. Scip.* p. 21, note l. 9.

277-282. The music of the spheres is a hypothesis of the Pytha-
 goreans who supposed that the then known seven planets, as they rotated
 in space, called forth a melody too delicate to be heard by the ear of
 man. The Pythagoreans, led by the idea that the entire universe was
 composed of harmony, considered the seven planets as the seven strings
 of the heptachord, and supposed that their rotation about the centre pro-
 duced a series of musical notes. These notes, taken together, formed an
 octave, or, which was the same thing to the Pythagoreans, a harmony.
 The pitch of each note corresponded to the rapidity of rotation of its
 planet, and the distance between the planets was determined by the
 interval of the octave. The heptachord of that time was the seven-
 stringed Terpandros (named after the poet, about 644 B.C.). How far the
 author of Lydgate's source was acquainted with these facts appears from
 his work later on where he treats on music in the following chapters—
 fol. 130 b :—Cy commence pallas pour loccasion des Jeux et des Recre-

acions a parler de musique qui vault a cest propos.—fol. 131: Encore de ce et monstre comment Musique vault a III choses.—fol. 131 b: Encore de ce et parle de la seconde chose a quoy musique vault pour le occasion de laquelle Il commence a parler comment pithagoras trouua premierement musique.—fol. 132 b: Encore de ce et monstre comment Les proporcionz de musique sont trouuez es chosez de nature.—fol. 133: Comment armonie est entendue ou ciel.—fol. 133 b: Comment ceste celestre musique est ce samble segnefie par les muses que li poete anchijen metoient ou ciel. Encore de ce & parle du songe du Roy cipion.—fol. 134: Comment musique selon lez Anchijens est aussy es IIII elemens & es chosez de nature trouuee. Encore de ce et des IIII temps.—fol. 134 b: Encore de ce et parle des mutacions du monde.—fol. 135: Comment les proporcions de musique se monstrent et sont de grant efficace en pluseurs chosez.

In *Somnium Scipionis*, to which the author of the *Échecs amoureux* refers, the harmony of the spheres is spoken of at great length in V, § 10-11. Comp. the reference to this passage in Chaucer's *Parlement of Foules* 59-63:

“And after shewed he him the nyne speres,
And after that the melodye herde he
That cometh of thilke speres thryes thre,
That welles is of musyke and melodye
In this world heer, and cause of armonye.”

In the *Roman de la Rose* the harmony of the spheres is touched upon in the following lines—17631 ff.:

“... cors du ciel refflamboians	Par lor diversité commune
Parmi l'air obscurci raïans,	Sésypoissent li cler élément,
Qui tornoient en lor esperes,	Cler font les espés ensemment ;
Si cum l'establi Diex li peres.	Et froit, et chaut, et sec, et moiste,
Là font entr'eus lor armonies,	Tout ainsinc cum en une boïste,
Qui sunt causes des melodies	Font-il à chascuns cors venir,
Et des diversités de tons,	Par lor peiz ensemble tenir ;
Que par acordance metons	Tout soient-il contrariant,
En toutes manieres de chant :	Les vont-il ensemble liant ;
N'est riens qui par celes ne chant,	Si font peiz de quatre anemis,
Et muent par lor influences	Quant si les ont ensemble mis
Les accidens et les sustances	Par atrempance covenable
Des choses qui sunt souz la lune ;	A compelexion raisonnable.”

Marteau appends a long note to this passage in which Plato's ideas on the subject are set forth. Allusions to the music of the spheres in modern English poetry are innumerable. I give only the instances which I collected from Shakespeare, *Twelfth Night* III. 1. 105 ff.:

“But would you undertake another suit,
I had rather hear you to solicit that
Than music from the spheres.”

Antony and Cleop. V. 2. 83 f.:

“his voice was propertied
As all the tuned spheres.”

Pericles V. 1. 227:

“The music of the spheres! List.”

and 231 ff.:

“Most heavenly music
It nips me unto listening, and thick slumber
Hangs upon mine eyes.”

Merchant of Venice V. 1. 60 ff.:

"There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins."

Henry VIII. IV. 2. 19:

"I sit meditating
On that celestial harmony I go to."

282. *crop and roote*] In the hyperbolic language of Lydgate we meet metaphors of this kind very frequently. Comp. the following lines from our poem: 324, 2169, 2599-2600, 5990.

For instances in other Lydgate works see *Pilgrimage*, 5015 f.:

"To ha pes with hys neilëbour,
As roote off al perfeccioun."

7992 f.: "lownesse and humylyte,
Ground and rote of eche good werk."

8011 ff.: "ffor perseueraunce (I dar seye)
Ys the verray parfyte keye
And lok also (I dar assure)
Off perfeccioun off armure."

8044: "he that was off wysdom flour."

Troy-Book, Prologue A, 1 c:

"of knyghthod welle & sprynge."

I, 5 B v b: "this noble worthy kynge
As he that was of fredam a myroure."

C, 1 a: "he of poetes was the sprynge & welle."

C, VI a: "of bounte sprynge and welle." (11,10.)

E, V c: "Roote and stocke of chyualrye
And of knyghthod very soueraygne flour
The sours and welle of worship & honoure
And of manhod I dar it wel expresse
Example and myroure and of hys prowesse
Gynnyng and grounde" (i. e. Hector).

Temple of Glas 307:

"she was rote of womanly plesaunce."

410: "Dorigene, flour of al Britagne."

1207: "þe flour of womanhede."

455: "of trouthe crop & rote." (Comp. Schick's note.)

751 f.: "roote of al plesaunce
And examplaire to al þat wil be stable."

754: "Mirroure of wit, ground of gouernaunce."

758: "A welle of fredome."

970-73: "Princes of iouþe & flour of gentillesse,
Ensaumple of vertue, ground of curtesie,
Of beaute rote, quene & eke maistres
To al women."

981: "o wel of goodlihed."

1208-10: "þis wor[l]dis sonne & list.
The sterre of beaute, flour eke of fairnes—
Boþe crop and rote—and eke þe rubie bryjt."

Assembly of Gods 620: "vnhappy capteyns of myschyf croppe and roote." Comp. Triggs's note.

Tretis of the kynges coronacion (Add. MS. 29729. fol. 84 a), st. 12, 6 : "myrroure of manhed ;" st. 13, 1-2 : "of resoun crophe and root."

Ordonauunce of a prosesyon (Add. MS. 29729. fol. 166 a), st. 2, 4-8 : "frut celestyall honge on þe trees of lyffe — þe frute of frutes for shorte conclusyon—our helthe our foode and our restoratyffe—and cheffe repast of our redempcyon." st. 10, 1 : "myrroure of sapience." st. 15, 1 : "blessed baptist of clennesses locke and keye."

Falls of Princes, Prologue A, II, where Lydgate says of Chaucer : "of our language he was þe lodesterre," and Tullius is called "chef wel of eloquence" ; I, 10 D v Adrastus is praised as "floure of chivalrye," and in the next chapter, D vi, Atreus is styled "roote of vnkindnes," "of treason sours and well," "ground of falsenes." From the great number of praising metaphors showered down upon Hector I give the following : I, 16 F vi, "of prowess the lanterne & the light" ; the same image is applied to Athens which is called, I, 12 E ii : "Sonne of al sciences of Grece the lanterne and the light."

In Chaucer, too, such metaphors are frequently met with. Here are the instances I gathered from *Troilus*.

Comp. II, 178 : "of worthinesse welles."

II, 348 : "of beautee crop and rote."

II, 841 ff. : "the welles of worthinesse,
Of trouthe ground, mirour of goodliheed,
Of wit Appollo, stoon of sikernesse,
Of vertu rote, of lust findere and heed."

III, 1472 f. : "of my wele or woo
The welles and rote."

V, 25 f. : "she that was the soothfast crop and more,
Of al his lust, or joyes."

V, 1245 : "now knowe I crop and rote."

V, 1330 : "of wele and wo my welles."

V, 1590 f. : "ensample of goodlihede,
O swerd of knightthod, sours of gentillesse."

How different does it sound, when Shakespeare adopts expressions of this kind. Comp. *Troilus* III. 1. 30 f., where a servant calls Helen "the mortal Venus, the heart-blood of beauty, love's invisible soul."

Sober Gower comparatively seldom indulges in this kind of figures. From his *Confessio Amantis* I collected the following examples : I, p. 46 :

"she (viz. Venus) whiche is the source and welles
Of wele or wo."

II, p. 186 : "he, (viz. God) which is the welles of helth,
The highe creatour of life."

p. 214 : "She is pure hede and welles
And mirroure and ensample of good."

III, p. 291 : "the lusty floure of youth."

p. 338 : "Here cometh the welles
Of alle womanishe grace."

307. *The forge of Dame Nature* again mentioned 4521. For similar allusions comp. *Roman de la Rose* 16553-66, 16671-78, 20137-40. These passages are suggested by Alanus ab Insulis, who in his *De Planctu Naturae* represented Dame Nature as working at a forge.

314. Plato, and especially Aristotle, are frequently referred to as authorities in mediaeval writings. See again 340. The "philisophre" in

l. 6279 is likewise Aristotle. Comp. also *Pilgrimage* 621 f. 5536 ff.: Nature sends her clerk "Arystotyles the wyse, In dyffence off hyr fraunchyse," to Wisdom. Plato together with Aristotle is named in *Hous of Fame* 757 ff.:

"Lo, this sentence is knowen couthie
Of every philosophres mouthie,
As Aristotle and dan Platon."

Comp. also l. 931, *Prologue* 295 and 741. *Chan. Yem. Tale* 895; *Manne. Tale* 103 f.; *Squires Tale* 225; and the numerous references in *Boetius*.

315. *Touching the beaute*] The word *touching* occurs very frequently in Lydgate's translations: it is, of course, the equivalent of the French *quant à*; as an easy way of getting started it is often to be found at the beginning of a chapter. See l. 347. 407, 1464, 1539, 2091, 4094, 4102, 4233 of our poem. Comp. further *Secrees* 974, 979, 1022, 1234. *Pilgrimage* 17442, 17763, 19751, 20027. There are instances, but only comparatively few, where *touching* has the signification of "coming (or being) in contact with." Comp. *Falls of Princes* I, 14 T ii: as they [viz. Hercules and Antheus] wrestled Hercules found

"touching the earth, this Giant it is true,
his force, his might did alway renewe."

315-328. Comp. the lines from the *Book of the Duchesse*, in which the lover describes the beauty of his lady: 895-917.

317 f. Lydgate again and again asserts that he has no "kunning to descryue," whatever he is about to write upon. See further 355, 410, 981, 1001, 1394 ff., 2552, 2811, 3382. Comp. also *Temple of Glas* 951, 1289 ff.; *Pilgrimage* 401 f.: *Troy-Book*, Prol. A i c; I, 5, B vi b; II, 11 F i. In other writers of that time we find similar lines. Comp. Hoccleve, *Regiment of Princes* 3788-90:

"O wommanhode! in the regneþ vertu
So excellent, þat to feble is my witt
To expresse it."

Chaucer, *Book of the Duchesse* 895-903.

336. *fer y-ronne in age*] Comp. l. 343 "to be fal[le] fer in age"; *Pilgrimage* 904: "folk that ben on age ronne"; *Secrees* 53: "whanne he was falle in Age"; 1090-92: "And greet Recours off ffemynynyte . . . makith hem falle in Age"; *Falls of Princes* I. 1 A iv b, where we hear of the things in Paradise that they "Euer endure and neuer fall in age"; II, 2 B ii b: "Nembroth gan feble and fal into gret age"; *Troy-Book* IV, 30 S iv b: "hym that was so ferre ronne in age."

361 f. Comp. Chaucer, *Legend of Good Women* 2228 f.:

"Thou yiver of the formes, that hast wroght
The faire world, and bare hit in thy thocht
Eternally, or thou thy werk began," etc.

369-379. In the *Roman de la Rose*, too, the destructive powers in Nature are touched upon several times. Comp. l. 16631 ff.:

"Ainsinc Mort qui j'a n'iert saoule,
Glotement les pieces engoule;
Tant les sieut par mer et par terre,
Qu'en la fin toutes les enserre."

16672 ff: "el (viz. Nature) voit que Mort l'envieuse
Entre li et corrupcion
Vuelent metre a destruccion
Quanqu'el trueve dedens sa forge."

Comp. further 20475-84 and 20508-39. The three sisters are often named

in contemporaneous writers. Especially Antropos is often alluded to. In *Story of Thebes* Atropos is one of the Fates, in *Assembly of Gods* Atropos, a male figure, is identified with Death. Comp. also *Temple of Glas* 782 f. :

“Riȝt so shal I, til Antropos me sleiȝe.
For wele or wo, hir faithful man be found.”

Gower, *Conf. Am.* II p. 94 :

“For whan my moder was with childe
And I lay in her wombe clos,
I wolde rather Atropos,
Which is goddesse of alle deth,
Anone as I had any breth,
Me hadde fro my moder cast.
But now I am nothing agast,
I thanke god, for Lachesis
Ne Cloto, which her felaw is,
Me shopen no such destine.”

Falls of Princes I, 1 A vi.:

“Antropos, which afore shall gone
For tunte his lyues threde anone.”

I, 9 D v b : “he endured mischiefe sorow and drede
tyl Atropos vntwined his liues threde.”

I, 11 E ii : “our fatal end, in sorrow and mischiefe fyned
when Atropos our liues threde hath twined.”

Read also what is said in I, 14 about Antropos and her sisters.
377-79. The French reads :

“Cerberus qui tout engoule
Qan quil happe a sa tripple goule
Riens ne len pouroit saouler
Ains vouldroit tres bien engouler
A vn cop par sa desmesure
Toute la cote de nature.”

The French poet evidently bore in mind what is said about Cerberus in *Roman de la Rose* 20517 ff. and 21027 : “The porter infernal” in our text is Lydgate’s addition. Comp. *Assembly of Gods* 37, where Cerberus likewise appears as “the porter of hell,” and *Story of Thebes*, fol. 375, where he is called “chief porter of hell.” In our poem there are two more allusions to the cruel and monstrous beast : 1382 ff. and 1746 ff. With this last allusion is to be compared *Testament*, p. 236 :

“ . . . Ihesu
Took out of helle soulys many a peyre
Mawgre Cerberus and al his cruelte.”

In the *Troy-Book*, too, Cerberus is mentioned. Comp. Prologue, A i. “Cerberus so cruell founde at all.” See also Triggs’s note on l. 37 of the *Assembly of Gods*.

393 ff. Comp. Boetius, *Philos. Cons.* V, metr. 5 :

“Prona tamen facies hebetes ualet ingrauaré sensus.
Vnica gens hominum celsum leuat altius cacumen,
Atque levis recto stat corpore despicitque terras.
Haec, nisi terrenus male desipis, ammonet figura,
Qui recto caelum vultu petes exeresque frontem,
In sublime feras animum quoque, ne grauiata pectus
Inferior sidat mens corpore celsius leuato.”

The marginal note is taken from Ovid, *Metam.* I, 84 ff. :

"Pronaque cum spectent animalia cetera terram
Os homini sublimè dedit: celumque tueri
Inssit, et erectos ad sidera tollere vultus."

417 f. Things very great are said "to reche up to the sterres," or "above the sterres." Comp. *Falls of Princes* I, 1 A vi, "their renoun recheth aboue þ^e sterres clere"; II. 2 B ii b, "whose (viz. Nembroth) pomp raight above þ^e sterres clere."

422-24. Comp. Chaucer, *Book of the Duchesse* 434 ff. :

"Shortly, hit was so ful of bestes,
That thogh Argus, the noble countour,
Sete to rekene in his countour,
And rekene[d] with his figures ten...
Yet shulde he fayle to rekene even
The wondres."

Further, *Roman de la Rose* 13378-84.

The story of Io guarded by Argus is told in l. 1780 ff. of our poem. See also *Roman* 14983-96.

442. Comp. *Falls of Princes* I, 7 B iv b: "þ^e fine of his entent"; *Fabula Duor. Mercat.* 361: "the somme of your desyre."

449-54. Comp. *Troy-Book* I, 6, D ii b :

"Whan that Tytan had *with* his feruent hete
Drawe up þ^e dewe from the levis wete."

Chaucer, *Knights Tale* 635 ff. :

"And fyry Phebus ryseth up so brighte,
That al the orient laugheth of the lighte,
And with his stremes dryeth in the greves
The silver dropes, hanging on the leves."

The Legend of Good Women 773 ff. :

"Whan Phebus gan to clere
Aurora with the stremes of hir hete
Had dryed up the dew of herbes wete."

l. 455-56. Comp. Gower, *Conf. Am.* III, p. 94 :

"The moist droppes of the rein,
Descenden into middel erthe
And tempreth it to sede and erthe.
And doth to springe gras and floure."

See however Add. MS. 29729, fol. 140 b, where we find the following lines of Lydgate :

"the freshe floures glad
on ther stalkes he dothe faile."

In most cases the *to* after *do* is wanting. See l. 1474 and 1504 of our poem. l. 587 of the *Temple of Glas*, etc.

ll. 463-65. Gower, *Conf. Am.* II, p. 38 :

"Among these other of slouthes kinde,
Whiche alle labour set behinde,
And hateth alle besinesse,
There is yet one, whiche idelnesse
Is cleped, and is the norice
In mannes kinde of every vice."

p. 80 :

"For he that wit and reson can,
It sit him wel, that he travaile
Upon such thing, which might auaile,

For idelship is nought comended,
But every law it hath defended."

p. 115:

"slouthe, whiche as moder is,
The forth drawer and the norice
To man of many a dredful vice."

Comp. further *Falls of Princes* I, 13 E iv b, where idleness is called "mother of vices." I might also refer to the poem *Le Dit de Perece* in A. Jubinal, *Nouveau Recueil de Contes* II, p. 58 ff.

513-28. According to the doctrines of stoicism, it is the duty of man to comprehend the marvellous structure of the world in order to adapt his will and actions to the laws of reason in operation throughout the universe.

Comp. *Somnium Scipionis*, iii, 7: "Homines enim sunt hac lege generati, qui tuerentur illum globum, quem in hoc templo medium vides, quere terra dicitur." See C. Meissner, *Somn. Scip.* p. 19, where is quoted the following passage from Cat. m. 77: "credo deos immortales sparsisse animos in corpora humana, ut essent, qui terras tuerentur, quique caelestium ordinem contemplantes imitarentur eum vitae modo atque constantia."

531 etc. Gower, *Conf. Am.* iii, p. 101: "All erthely thing, which god began,—Was only made to serve man." The whole passage from which these lines are taken (iii, p. 100, 28—p. 102, 4) may be compared with the next chapters of *R. and S.* to which it bears a striking likeness. I am inclined to believe that Gower's dissertation, too, is to be traced back to Alanus.

552. The idea of a man being a microcosm is Platonic. It is very frequently to be met with in the literature of the Middle Ages. Comp. Baumgartner, *Die Philosophie des Alanus ab Insulis*, p. 88, note 2; further Müllenhoff-Scherer, *Denkmäler* II. Bd. (3. Ausg.), p. 171. With regard to the fructification of the idea in Lydgate's writings, I adduce Triggs's note on l. 932 of the *Assembly of Gods*. A certain likeness to the passage in question is seen in the following lines from *Secrees* 2313-17:

"in beeste nor thyng vegitable,
No thyng may be vnyuersally
But yif it be founde naturally
In manys nature. Wherefore of Ooon Accoord
Oold philisoffres Called hym the litel woord."

[*woord* ought, of course, to be the *world* of all other MSS.] Note further the following passages from the *Pilgrimage* 12370 ff.:

"'Myerocosme' men the calle;
And microcosme ys a word
Wyche clerkys calle 'the lassé world.'"

15637 ff.:

"phylosoffres Alle
'The lasse world' a man they calle."

21165 ff. Sorcerye puts this question to the pilgrim:

"Herdystow neuere (off aventure)
That a man, in scrypture,
Off thys phylosofres alle,
How Myerocosme they hym calle
(Shortly to tellen, at o word)
Nat ellys but 'the lassé world.'"

The answer of the pilgrim is:

"I haue herd yt in scolys offte.
Ther yrad, bothe loude and softe."

The direct source of the ideas here set forth is, of course, *Alanus ab Insulis*, who repeatedly points out the frequent agreement between the regulation of the world and of man. See *De Planctu Naturae* (Migne 210, p. 443, etc.); *Dist. Dict. Theol.* (p. 866); *Anticlaud.* (p. 517). Comp. also the *Roman de la Rose* 19715 ff. Gower, too, touches upon the idea; see *Conf. Am.* i, p. 35:

"Gregoire in his morall
Saith, that a man in speciall
The lasse worlde is properly,
And that he proveth redily."

Regarding the expression "the lesse world," see Triggs's note on l. 1829 of the *Assembly of Gods*.

565-66. *God* or *the gods* very frequently have the attribute *celestial*, comp. l. 1894 and 3768, "goddys celestial." In general, *celestial* seems to signify a thing which is in heaven or has some claim to heaven. Comp. *Pilgr.* 21237 f. "a man . . . callyd celestyal"; *Ballad made for Queen Katherine*, Envoy (Add. MS. 29729 fol. 129 b.):

"y^e cite
Which is a-bove celestiaall."

610. not in the original. A line which in a similar form frequently occurs in Lydgate. Comp. the following examples from the *Pilgrimage*: 9936:

"that your tymē be nat lorn."
12223 ff.: "Be wel exspleyted (in certeyn),
And ellys thy labour ys in veyn,
Lesynge thy travayth everydel."

12443 f.: "My labour may me nat avaylle;
I do but lesē my travaylle."

12460: "My tyme I lese, and my sesoun."

Comp. also the French quotation in Chaucer's *Fortune*:

"Iay tout perdu mon temps et mon labour."

637 ff. The two opposite rotations of the firmament seem to have given rise to mystical speculation even in ancient times. Comp. *Somn. Scip.* IV, 9, and further *Macrobius in Somn. Scip. Libri* i, xvi, etc. Note especially what Macrobius says on the "extimus globus," conceived as the soul of the universe which includes all virtues, and on its relation to the human soul which comes from that utmost sphere and, after having wandered through the exile of this world, finally returns to its origin. To a certain extent these remarks already contain the elements of Alanus's description, which is the primary source of our text. If the last sphere encircling all the others was identified with the essence of all virtues, viz. reason, the other spheres could only signify the sensual inclinations of man striving against the godlike quality of reason. Thus Alanus, being always anxious to prove that everything in nature is symbolic of the organization of man, uses the opposite rotations of the celestial bodies as a kind of simile for the illustration of the antagonistic inclinations of the human soul.

Lydgate as well as the French author plainly identify the two opposite courses of the rotating stars as the conflicting inclinations in man. The rotations of the celestial bodies are also described in the *Roman de la Rose* 17486 ff., but without any reference to man. In the *Pilgrimage* 12208 ff. we find a discourse which, in many parts, resembles the account of our poem, and may have been known to the author of the French original. The opposite rotations of the firmament are illustrated by means of two concentric wheels. Comp. with the whole note my

remarks in *Échecs Amoureux*, p. 134-136. With the marginal note may be compared Isidor, *Etym.* vii, 2, 27: "Oriens, quia luminis fons, et illustrator est rerum, et quod oriri nos faciat at vitam aeternam." See also Alanus, *Distinct.* (Migne, l. c. p. 866): "sicut in mundo majori firmamentum movetur ab oriente in occidentem et revertitur in orientem, sic ratio in homine movetur a contemplatione orientalium, id est coelestium, primo considerando Deum et divina, consequenter descendit ad occidentalia, id est ad considerationem terrenorum, ut per visibilia contempletur invisibilia, deinde revertetur ad orientem iterum considerando coelestia. Et sicut planetae moventur contra firmamentum et retardant eius motum, sic quinque sensus moventur contra rationem et impediunt eius motum, ratio tamen eos fert secum et servire cogit." With regard to *oriens* and *occidens* comp. Pitra, *Spicilegium Solesmense* ii, 81, and iii, 480.

680-682. Comp. l. 1237 "worldly thing most transitory"; *Tretis of the Kynges coronacion* (Add. MS. 29729), st. 3, 7: "to fore all thynges that been transitorye—love god!"

Pilgr. 966f. : "thynges off veynglorye
That be passynge & transytorye."

683-816. With the whole dissertation may be compared what Boetius says about the different qualities of man in *Philos. Cons.* V, pros. and metr. 5.

729-764. Similar ideas we find expressed in *Falls of Princes* I. 1 A vi b and B i. :

"And of his grace here in this mortall life,
as we precell in wisdom and reason,
and of his gift han a prerogative,
to forme al beastes by discrecion,
therefore let vs of whole intencion :
as we of reason beastes farre excede,
let vs aforne them be by word, example and dede."

Men are often called "reasonable beasts," in M.E. poetry. See Hoccleve, *The Regiment of Princes* 3895.

731-740. Comp. *Romannt of the Rose*, 7168 ff. :

"Now have I you declared right
The mening of the bark and rinde.
That maketh the entencions blinde.
But now at erst I wol biginne
To expowne you the pith withinne."

The imagery may have been suggested by Alanus ab Insulis, *De Planctu Naturae* (Migne 210, p. 451 c): "At, in superficiali litterae cortice falsum resonat lyra poetica, sed interius, auditoribus secretum intelligentiae altioris eloquitur, ut exteriore falsitatis abjecto putamine, dulciorem nucleum veritatis secreta intus lector inveniat."

760-64. Comp. with this passage *Pilgr.* 2033 ff. where Dame Resoun says :

"And plainly, ek, I kan yow telle,
All the whyl that I dwelle
With you, A-mongys hyh and lowe,
ffor verray men ye shal be knowe,
Thorgh wysdom & thorgh prouydence,
And haue A verray dyfference
ffrom other bestys to dyscerne
How ye shal your sylff gouerne.
Al the whyle that ye me holde

With your tabyde, as I tolde.
 'Ye shal be men, & ellys naught
 And yiff the trouthe be wel soult,
 Whan that I am fro yow gon,
 Ye may avaunte (& that a-noon,)
 That ye be (thys, no fable)
 Bestys and vnresounable,
 Dyspurveyed of al Resoun."

Secrees, 655-56, Aristotle advises Alexander:

"To leve al manerys that be bestial,
 Vertues to folwe that been Inperyal."

Caxton, *Game and Playe of the Chesse*, p. 104: "And man that is callyd a beste resonable and doth not his werke after reson and truthe Is more bestyall than any beste brute"; further, p. 171: "woman whyche ought to be a best Raysonable." See also Cicero, *De Off.* 1, 4; Boetius, *Phil. Cons.* IV, pros. 3 and V, metr. 5.

781. Comp. further 830:

"Set thy desire and thyn entent
 To thinges that be celestiañ."

4587:

"I ha set myn entent
 To ben at his comandement."

Pylgr. 17876:

"Myn herte on malys ys so set."

20953f:

"And that hys hertē was so set
 To worshepe A Marmoset."

Temple of Glas 430-32:

"Because I enowe your entencion
 Is truli set, in parti and in al,
 To loue him."

1061:

"as youre entent is sette
 Oonli in vertu."

Gower, *Conf. Amant.* iii, 161:

"But all his hertes besinesse
 He sette to be vertuous."

Examples from Chaucer are *Prologue* 132: "In curteisye was set ful muche hir lest"; *Prioresses Tale* 98: "On Cristes moder set was his entente"; *Clerkes Tale* 117: "Ther as myn herte is set, ther wol I wyve."

817ff. The admonition which Dame Nature winds up with is to be compared with Gower, *Conf. Am.* iii, p. 342, 14-343, 6, and p. 344, 11-347, 6. Lines which in an especially striking manner recall the sentences of our text are the following:

p. 342-43: "But certes it is for to rewe
 To se love ayein kinde falle, . . .
 Forthy my sone, I wolde rede
 To let all other love away,
 But if it be through such a wey
 As love and reson wolde accorde."

p. 346: "Set thin hert under that lawe,
 The which of reson is governed
 And nought of will."

p. 347: "For I can do to the no more,
 But teche the the righte way.
 Now chese, if thou wilt live or deie."

l. 817 ff. The passages hinted at in the marginal note are taken from *Somnium Scipionis* (ed. Meissner) III, 8: "Sed sic, Scipio, ut avus hic tuus, ut ego, qui te genui, institiam cole et pietatem, quae cum magna in parentibus et propinquis, tum in patria maxima est. Ea vita via est in caelum et in hunc coetum eorum, qui iam vixerunt et corpore laxati illum incolunt locum, quem vides." VI, 12: "Tum Africaanus: Sentio, inquit, te sedem etiam nunc hominum ac domum contemplari. Quae si tibi parva, ut est, ita videtur, haec caelestia semper spectato, illa humana contemnit. Tu enim quam celebritatem sermonis hominum aut quam expetendam gloriam consequi potes?" VII, 17: "Quocirca si reditum in hunc locum desperaveris, in quo omnia sunt magnis et praestantibus viris, quanti tandem est ista hominum gloria, quae pertinere vix ad unius anni partem exiguum potest? Igitur alte spectare si voles atque hanc sedem et aeternam domum contueri, neque te sermonibus vulgi dederis nec in praemiis humanis spem posueris rerum tuarum. Suis te oportet inlecebris ipsa virtus trahat ad verum decus [quid de te alii loquantur ipsi videant, sed loquentur tamen], sermo autem omnis ille et angustiis cingitur iis regionum, quas vides, nec unquam de ullo perennis fuit: et obruitur hominum interitu et oblivione posteritatis extinguitur."

820-25. The biblical character of these lines is obvious. For scriptural passages which might be adduced as sources see Deuteron. vi. 5, and x. 12; Ecclesiast. ii. 7 and 9. For similar lines in other writings of Lydgate comp. *Pilgrim*. 7866 ff.: The Sword Righteousness teacheth man

"To loue god with al hys myght,
A-boue al other Erthly thyng,
As hym that ys most myghty kyng."

Tretis of the kynges coronacion, st. 3, 8: "love god and hym drede & gyn so thy passage." *Falls of Princes*, I, 1 A vi b:

"For vnto a man that perfit is and stable,
by good reason mine auctor doth wel preue
there is nothing more fayre ne agreable,
than finally, his vicious life to leue,
On very God rightfully belene:
him loue & worship aboue al erthly thinges
this passeth victory of Emperors and kinges."

Hoccleve, *Regiment of Princes* 1332, "god honoure and drede"; see also 2898.

837-40. Lydgate was evidently thinking of the *regula aurea perfectionis*, Matt. vii. 12: "Omnia ergo quaecumque vultis ut faciant vobis homines, et vos facite illis." The same thought is expressed in *Roman de la Rose* 5699 ff.:

"Fai tant que tex envers tous soies
Cum tous envers toi les vodroies;
Ne fai vers autre, ne porchace
Fors ce que tu veus qu'en te face."

There are some more passages in the *Rom. de la Rose*, which remind us of the admonition of Dame Nature, for instance l. 1552 ff.:

"Mes raisonnable créature,
Soit mortex hons, soit divins anges,
Qui tuit doivent à Diex loanges,
S'el se mescongnoist comme nices,
E default li vient de ses vices
Qui le sens li troble et enivre:
Car il puet bien Raison ensivre,
Et puet de franc voloir user:
N'est riens que l'en puist escuser."

847-50. Here the thought is expressed that our soul does not begin its existence at the moment of its birth, but that it has already existed before with God, to whom it finally returns. The idea is taken from Plato, and is adapted to Christian doctrine. Again we notice the influence of the *Sonn. Scip.*, where we read (iii, 5), "Hinc profecti huc revertuntur," and further (iii, 7), "iisque (i. e. hominibus) animus datus est ex illis sempiternis ignibus," and where the purified soul is stated to return "in hanc sedem et domum suam." Comp. Meissner, note 10, p. 17. For similar passages in Lydgate comp. l. 1245-1277 of our poem, and especially *Pilgr.* 12257 ff.:

- " . . . thow haddest, in allë thyng,
Off hym orygyнал begynnynge, . . .
To hym, off verray ryht certeyn,
Thow must resorte and tourne ageyn."
- 12301 ff: " . . . the spyryt (in hys entent)
Meneth toward the oryent,
Whych thenys kam. & yiff he sholde
Thyder ageyn. ffyl ffayn he wolde."
- 12377 ff: "ffor thy lyff (yt ys no doute),
Ys lyk a cercle that goth aboute,
Round and swyfft as any thouht,
Wych in hys course ne cessel nouht
Yiff he go ryht, and wel compace
Tyl he kam to hys restyng place
Wych ys in god, yiff he wel go
Hys ownë place wych he kam ffro."

The same idea occurs in the *Roman de la Rose*, comp. l. 18159 f.
856-63. Comp. *Romaunt* 4766-69:

"Love makith alle to goon miswey,
But it be they of yvel lyf,
Whom Genius cursith, man and wyf,
That wrongly werke ageyn nature."

With regard to Genius, the priest of Nature, see *De Planctu Naturæ* (Migne 210, p. 479-82), *Roman de la Rose* 16942 ff. In Gower, *Conf. Am.* i, p. 48 ff., Genius acts as the clerk of Venus.

892-96. The expression "thou gest no more of me" occurs, with slight variations, very frequently; comp. *Full. Duor. Mercat.* 852:

"Ye han that herd, ye gete no mor of me."

Pilgr. 21029: "Thow gest no mor, as now, for me."

21036: "Ffor thow gest no mor off me."

Troy-Book, I, 5 B vi a:

"Thou gettest no more of me
Do as thou lyste I put the choys in the."

I, 6 D iv b: "ye gete no more of me."

Chaucer, *Legend* 1557:

"Ye gete no more of me."

895. *Lo, this the ende!*] Similar phrases occur l. 4540 and 4628:

"Lo, here is al!"

Lydgate uses this "lo, here is al" very often, not only to finish up a speech, but also, as a kind of expletive sentence, in the middle of an oration. Compare, for instance, *Pilgr.* 1979, 2031, 2340, 10552, 10712, 17448, 19661. Chaucer, too, has this phrase; see *Troilus*, ii, 321.

Now and then we find the variation "here (this) is all." Comp.

Falls of Princes, I, 8 C iv b :

"Here is al and some. I can say you no more."

Troy-Book, IV, 29 T ii b :

"This all and some and that we hens wende

I can no more my tale is at an ende."

897-902. After the departure of a goddess or one of the other fictitious personages of allegorical poetry, Lydgate and other contemporary poets usually bring in complaining verses of this kind. Comp. *Pilg.* 17113 f., where the poet, after the departure of Tribulation says :

"And as I stood allone, al sool,
Gan compleyne, and makè dool."

19668 f., where we read, after Dame Fortune has gone :

"And also sone as she was gon,
I stood in dred and in gret doute."

Comp. also the following instances from the *Romaunt* 2954-56 :

"He (viz. Cupido) vanished away al sodeinly,
And I alone lefte, al sole,
So ful of compleynt and of dole."

3167-69: "Than Bialacoil is fled and mate,
And I al sole, disconsolate,
Was left aloon in peyne and thought."

3332-35: "With that word Resoun wente hir gate . . .
Than dismayed, I lefte al sool."

3359-60 :

"Fro me he (viz. Daunger) made him (viz. Bialacoil) for to go,
And I bilefte aloon in wo."

949 ff. Comp. the enumeration in *Hous of Fame* 896-903.

1007. *skye*] O.E. sky = cloud, nubes. This is the usual meaning in M.E. Comp. *Pilg.* 9600, 9641, 9829, 11032, etc.; *Temple of Glas* 36, 611; *F. of Pr.* I, 12 E 11 b: "These Centaures . . . wer whilom engendred of a skye." Chancer's *Hous of Fame* 1600, and Gower's *Conf. Am.* p. 50, 2. But there are instances in which the word undoubtedly has the signification of "sky" or "cloudy sky." See *Pilgr.* 9626, "a clowdy skye"; 9979, "aboue the skye I was wont to fle"; *Troy-Book*, Prologue 13 f.: "the leuen that alyghteth lowe Downe by the skye." *F. of Pr.* I, 10 D iv: "some cloudy skye of vnware sorow."

1029 ff.: The quotation in the first marginal note is from *Eccles.* i. 1: "Omnis sapientia a Domino Deo est, et cum illo fuit semper, et est ante aeuum." Comp. first marginal note on p. 33.

1089-94. Comp. *Apocalypsis* xxi. 3 ff.

1107. The expression *out of joint* occurs twice more in our poem: 2939, "Thow art in party out of Ioynt," and 3016, "I stond in partye out of Ioynt." Instances from other works of Lydgate are numerous.

1109-14. In the marginal note we certainly have to read [im]mortales. Apart from the sense, our conjecture is proved by Fulgentius, *Mythol.* II, 1, where we read: "Minerva denique et Athene Grece dicitur, quasi athanate parthene: id est immortalis virgo, quia sapientia nec mori poterit, nec corrumpi." See Helm's edition.

1115-18. Comp. Albricus, *De Deor. Imag.* lib. viii: "Haec igitur

oculos habebat splendidos." Boetius, *Philos. Consol.* pros. I: "mulier reuerendi admodum uultus oculis ardentibus." In the *Roman de la Rose* Dame Raison is likewise gifted with two star-bright eyes. See 3087 f.:

"Li oel qui en son chief estoient,
A deus estoiles resembloient."

With this and the following notes compare my remarks in *Échecs Amoureux*, p. 141 ff.

1123-38. See Boetius, l. c. pros. I: "Nam nunc quidem ad communem sese hominum mensuram cohibebat, nunc uero pulsare caelum summi uerticis cacumine uidebatur: quae cum altius caput extulisset, ipsum etiam caelum penetrabat respicientiumque hominum frustrabat intuitum."

1147-72. Boetius, l. c. pros. I: "Vestes erant tenuissimis filis subtili artificio indissolubili materia perfectae quas, uti post eadem prodente cognoui, suis manibus ipsa texuerat." With regard to the three colours see Albric. l. c. viii: "triplici colore pallium induebat, distinctum aureo, purpureo et celesti." Fulgent. l. c. II, 1: "Triplici etiam veste subnixa est, seu quod omnis sapientia sit multiplex, sive etiam quod celata."

1187-93. Fulgent. l. c. II, 1: "Cristam cum galea ponunt, ut sapientis cerebrum & armatum sit & decorum." Albricus has "ipsamque cassis cum crista desuper (de)tegebat."

1188 ff. The allegorical interpretation of the armour of Pallas—"a bryght helme of a-temperaunce," "the egal launce of ryght wysnesse," "a myghty shelde of pacience"—is the work of Lydgate. The French only names the three parts of the armour. Lydgate's interpretation reminds us of the *armatura mystica christiani* as it is described by St. Paul in *Ephes.* vi. 14 ff.: "State ergo succincti lumbos vestros in veritate, et induti loricam iustitiae, et calceati pedes in preparatione Evangelii pacis: in omnibus sumentes scutum fidei, in quo possitis omnia tela nequissimi ignea extinguere: et galeam salutis assumite et gladium spiritus (quod est verbum Dei)". With regard to the second note on p. 33 comp. *Prov.* xii. 23: "Homo versutus celat scientiam," and x. 14: "Sapientes abscondunt scientiam."

1194-1206. See Albr. l. c. viii: "ipsa autem lanceam tenebat in dextra: in sinistra vero sentum crystallinum habebat, quod caput Gorgonis a cervice serpentibus monstrose continebat." Fulgent. l. c. II, 1: "Gorgonam etiam huic addunt in pectore, quasi terroris imaginem, ut vir sapiens terrorem contra adversarios gestet in pectore."

1207-13. The French for these lines reads (fol. 6 b):

"Touteffois la deesse honneste
Nauoit pas son hayaulme en teste
Quant Je la vis a celle fois
Mais cest mesperance et ma fois
Quelle lauoit fait a cautelle
Pour moy moustrer sa face belle
M Jeulx et plus descouuertement
Afin que plus appertement
De sa beaulte Jugier peuisse."

I am inclined to believe that these verses are the result of a misinterpretation of the following faulty passage from Albricus, l. c. lib. viii: "cuius caput viri decinctum circum erat, ipsamque cassis cum crista desuper detegebat."

1214-37. For the primary source of these lines I refer the reader to the *Roman de la Rose* 3089 ff., where Lorris speaks of Dame Raison as follows:

"Si ot où chief une coronne,
 Bien ressembloit haute personne.
 A son semblant et à son vis
 Pert que tu faite en paradis,
 Car Nature ne séust pas
 Ovre faire de tel compas."

1238 ff. The bird of Pallas is the owl. See Fulg. l. c. II, 1: "In hujus etiam tutelam noctuam volunt." Comp. *Échecs Amoureux*, p. 143 and Preface, p. viii.

1245-77. The whole passage is an addition of Lydgate. The French simply reads (fol. 6b):

"Et sachiez quen tour luy tous temps
 Avoit chienettez voletans
 Et tournians entour sa teste
 Aussy com pour luy faire feste."

The marginal note in Lydgate's work refers to the following passage from Alanus ab Insulis, *De Planctu Naturae* (Migne 210, p. 435-36): "Olor sui funeris praeo, mellitae citharizationis organo, vitae vaticinabatur apocham." Chaucer, too, has this passage in mind when, in his *Parlament of Foules*, l. 342, he says: "The jalous swan, ayens his deth that singeth." Comp. also *Legend* 1355:

"the whyte swan
 Ayeins his deeth beginneth for to singe."

The story of the swan singing before his death is old. There is a proverbial saying in Greek "τὸ κύκνειον ᾄδειν" = to try the last. Com. *Pol.* xxx, 4, 7 and xxxi, 20, 1. The above-quoted passage from Chaucer's *Legend* is taken from Ovid's *Heroides*, where the letter of Dido begins with these lines:

"Sic ubi fata vocant, udis abiectus in herbis,
 Ad vada Maeandri concinit albus olor."

The saying of St. Paul referred to we find in *Phil.* i. 23: "desiderium habens dissolvi, et esse cum Christo." Comp. *Joan.* xi. 25 f.

1264 ff. That the soul is placed in the body for a punishment is an idea of Plato. It finds expression in Cicero's *Somnium Scipionis* iii, 6: "Immo vero, inquit, hi vivunt, qui e corporum vinculis tamquam e carcere evolaverunt, vestra vero, quae dicitur, vita mors est." Meissner, in his note to this sentence, mentions a passage from *Oratio pro Scaur.* 4: "Socrates illo ipso die, quo erat ei moriundum, permulta disputat, hanc esse mortem, quam nos vitam putaremus, cum corpore animus tamquam carcere saeptus teneretur, vitam autem esse eam, cum idem animus vinculis corporis liberatus in eum se locum, unde esset ortus, rettulisset." Boetius, too, in his *Philos. Cons.* points out that the soul has its true home in Heaven, living here in a kind of exile; comp. IV, metr. 1. It is only natural that Chaucer, the translator of Boetius, should have similar ideas; comp. *Knights Tale* 3058:

"Why have we hevinesse,
 That good ticeite, of chivalrye flour,
 Departed is, with duetee and honour,
 Out of this foule prison of this lyf?"

I think it is not out of place here to refer the reader to Wordsworth's beautiful *Ode on Immortality*, further to Byron, *Childe Harold's Pilgr.* iii, st. 73 f.

1276 f. *Fer a-bore the sterrys clere*] Comp. for similar expressions *Secrees* 663:

"God that sit hihest Above the sterrys clere."

Pilgr. 4783 f.: "My soule vn-to my Fader dere,
That syt above the sterrys clere."

14579 f.: "Hable to flen vp to heuene,
ffer aboute the sterrys seuene."

1299 ff. The expulsion of Saturn from Heaven and the happiness reigning in the Golden Age are themes frequently touched upon by classical and mediæval writers. See *Roman de la Rose* 8671-8712 and 20807-20924; Ovid, *Met.* i. 89-150 and *Eleg.* iii. 8. 35 ff.; Virgil, *Georg.* i. 125 ff.; *Tibullus* i. 3. 35 ff.; Boetius, *Philos. Cons.* II, metr. 5; Lactant, *Fabulæ* i. 3; Gower, *Conf. Am.* II, p. 155 f. Comp. my remarks in *Échecs Amoureux*, p. 158 f. With l. 1332 ff. may be compared the long discourse on the development of covetousness and avarice in the *Roman de la Rose* 9843 ff.

1306 f. *With his lokkyz hoore and gray*] Comp. 1347, where Saturn is described as "Corbed, croked, feble, and colde," also 3091, where we read: "For he was courbed, gray, and olde"; 1438 where the god appears with a "frosty berd," and 3103 where he has a "siluer berde." These lines remind us of the description of Saturn in Albric., *De Deor. Imag.* I: "pingebatur, ut homo senex, canus, proluxa barba, curvus, tristis et pallidus, tecto capite, colore glauco." For other descriptions of Saturn I refer the reader to *Assembly of Gods* 278-287, *Mirror for Magistrates*, introduction.

1335. *lucre*] The word is not very frequent, but in *Amor vincit omnia*, st. 6 and 7 Lydgate uses it not less than four times. In *F. of Pr.* there are also some instances: I. 13 E iv: "Some for lucre can maintene wel falsness"; I. 18 G i: "Lyf, body, good, al put in auenture, Onely for lucre, great riches to recure"; and again: "Pleters which for lucre and mede Mayntain quarels." As far as I can see, Chaucer has the word twice: *Chanouns Yem. Tale* 849: "Lo! swich a lucre is in this lusty game"; and *Prior. Tale* 39: "foule nsure and lucre of vilenye." From Gower's *Conf. Am.* I collected the following instances—I, p. 358: "To make werres and to pille—For lucre"; II, p. 194: "Where he (viz. covetise) purposeth him to fare—Upon his lucre"; p. 217: "For lucre and nought for loves sake"; p. 222: "And marriage is made for lucre"; p. 274: "Such lucre is none above ground"; III, p. 180: "Withoute lucre of such riches." More frequently *lucre* occurs in Hoccleve. Comp. *Regiment of Princes* 634, 1544, 3053, 3911.

1359. With regard to Fortune, "the gerful lady with hir whel," see Triggs, note on l. 316 of the *Assembly of Gods*. We have the fiction further *in extenso* in *Pilgr.* 19463 ff. The allusions to the wheel of Fortune are far too numerous to be enumerated here. Comp. only *Conf. Am.* I, p. 8, 7-10; p. 28, 18; III, p. 198, 26 f. p. 295, 3 ff.; p. 333, 14 f.

1368. Comp. *F. of Pr.* I, 19 G iii b:

"whan these verkes ferre yrone in age
Within them self hath vaine glory & delite
For to farce and poppe their visage."

Romant 1018 ff.:

"No windred browes hadde she,
Ne popped hir, for it neded nought
To windre hir, or to peynte hir ought."

1410-1432. Comp. what is said about the array of Juno with the description of Albr. l. c. xi: "Erat enim foemina in throno sedens, sceptrum regium tenens in dextra, ejus caput nubes tenebant opertum supra diadema, quod capite gestabat, cui & Iris sociata erat, quae ipsam

per cirenitum eingebant. . . Pavones autem ante pedes ejus lambebant : qui a dextris & a sinistris dominae stabant, avesque Junonis specialiter vocabantur."

1428. *Aungelys fethers bryght*] Comp. 5244 :

"As an Angel fethred faire."

5358 f. : "And of fethres he was as bryght"

As an Aungel of paradys."

Chaucer has similar lines : *Romaunt* 741 f. :

"they were lyk, as to my sighte,

To angels, that ben fethered brighte."

Legend 168, A : "And aungellich hes wenges gan he sprede" (Cupido).

1433-64. Comp. what Gower says about the birth of the goddess : *Conf. Am.* ii, p. 156.

1445. *fatal ewre*] In *F. of Pr.* I, 11 E ii we have "vnhappy ewre." The contrary is "good ewre." Comp. *Tretis of the kynges coronacion*, lenvoy : "grace and good ewre." The word without any adj. occurs *Pilgr.* 131 : "Swyeh grace & Eur, God to hym hath sent"; *Troy-Book* I, 5 B ii b : "It was hir vre to konne what hir leste." From *ewre* is formed the adj. *ewrous*. Comp. l. 1084 of our poem : "ewrous and fortunat"; this phrase is frequently met with in Lydgate. A similar expression is "happi and Ewrous," see *T. of Gl.* 562 (comp. Schiek's note). There is also a verb *ewre* : *Troy-Book* I, 5 C ii b : "That by assent of fortune and hir whele—I ewred were to stonde in his grace." D ii b : "Right as ferforthe as fortune wyll him ewre."

1457. *halt = tenet, holds*] Comp. Lydgate's *F. of Pr.* I, 19 G iii b. "Bochas affirmeth and halt it for no tale." The form is not so very rare as one might conclude from the marginal note. In Hoccleve's *R. of Pr.* it occurs twice : 4608 and 5226 ; in his *Male Regle* once : 53.

1495-1523. The French for this passage is quoted in my *Échees Amoureuse*, p. 218 f. The primary source is Andreas Capellanus, *De amore libri tres* I, 4, as I have already pointed out in *E. A.* p. 145. The text runs as follows (ed. E. Trojel) : "Effectus autem amoris hic est, quia verus amator nulla posset avaritia offuscari, amor horridum et incultum omni facit formositate pollere, infimos natu etiam morum novit nobilitate ditare, superbos quoque solet humilitate beare, obsequia cunctis amarus multa consuevit decenter parare." Comp. also *Le Bien des Fames* in Jubinal, *Jongleurs et Trouvères*, p. 85 :

"Fames si fet simples et dous	Et esveillier les endormis.
Cels qui mult sont fel et estous,	Mult est fame de grant pooir,
Cels qui sont fels et desdaigneus ;	Quar par fame, je sai de voir,
Fames si fet les envieus	Devient large li aver.
Venir à sens et à mesure ;	Toz li mondes doit fame amer,
Fame si est de tel nature	Quar de fame vient si granz preus
Qu'ele fet les coars hardis.	Qu'ele fet les mauvès preus," etc.

The refining and all-conquering power of Love is a favourite theme of Lydgate and other mediaeval writers. Comp. l. 2026-29 of our poem. See also *Temple of Glas* 321-27, 985, 1171. Gower touches upon the subject several times in his *Conf. Am.* See ii, p. 78 f. :

"For ever yet it hath be so,	It yiveth, so that the verray
That love honest in sondry wey	prowesse
Profiteth, for it doth away	Is caused upon loves reule
The vice, and as the bokes sain,	To him that can manhode reule,
It maketh curteis of the villain	And eke toward the womanhede,
And to the coward hardiesse	Who that therof woll taken hede."

III, p. 4 :

<p>“ Love is of so great a maine, That where he taketh a herte on honde, There may nothing his might withstonde. The wise Salomon was nome, III, p. 149 :</p>	<p>And stronge Sampson overcome, The knightly David him ne might Rescoue, that he with the sight Of Bersabe ne was bestade. Virgile also was overlade, And Aristotle was put under.”</p>
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“ Through hem (viz. women) men finden out the wey
To knighthode and to worldes fame,
They make a man to drede shame
And honour for to be desired.”

Comp. also *Roman de la Rose* 893-900.

1535-1600. The portrait of Venus is not quite in accordance with the mythographers, as, for instance, Chaucer's picture in *House of Fame* I, 131 ff. Comp. Fulg. l. c. II, 4, and Albr. l. c. V. Our poem rather reminds us of the description which Lorris gives of the Goddess of Love. See *R. de la R.* 3546 ff. Comp. my remarks in *E. A.* p. 144 f.

1569-1600 read in the French as follows : (Fol. 7 b) :

<p>“ Ceste dame en lieu de couronne Auoit aueue toutes ces choses Vn chappel de vermeilles Ros Qui bien li seoit sur le chief Ou Jl not point de coeuurechief Ains estoit assis li chappiaux Sur les cheueux quelle ot si biaux Quil sambloient estre dores Tant estoient bien coulours SJ ne pourroit pas seu estre Quelle tenoit en sa main destre</p>	<p>Vn brandon de feu tout ardaunt Qui esbahist le Regardant Et a la fois hart et esprent Se bien ad ce garde ne prent Voire de si faite maniere Que se trop fort nest Jamais nyere Chilz fus ne Rescous ne estains Car Jl nest Jen suy tous certains Feu gregois tant soit merueilleux Qui puist estre plus perilleux Ne qui soit de vertu plus forte Que li fus est que Venus porte.”</p>
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1576. Comp. *Troy-Book* iv, 30 S v b :

“ Hyr heer also resemblynge to gold wyere.”

1577-89. With regard to the fire-brand of Venus and its dangerous effects, see *Roman de la Rose* 3548-50 :

“ Ele tint ung brandon flamant
En sa maint destre, dont la flame
A eschanffée mainte dame.”

Also *Roman* 3705 ff. The brand or fire of Venus is frequently mentioned in our poem : 2023, 4117 f., 4285, 4295, 6949 ; “ lovys bronde ” occurs 5188, “ lovys fire ” 5466, and 6284 ; in l. 2018 Venus appears with “ hir fryr cheyne.” In *Troy-Book* iv, 29 T iv b, this “ fryr chayne ” is given to Cupido. There are many more instances in Lydgate where the brand of Venus or Cupid is mentioned.

T. of G. 436 :

“ with my brond I haue him set afire.”

632 f. :

“ þe fire
of louis brond is kindled in my brest.”

Compleynt 556 “ Cupidis bronde ” ; *Pilgr.* 8155 “ ffyry brond ” ; *Troy-Book* i, 5 B v “ loues bronde.”

Cii b : “ Loue hathe hir caught so newly in a traunce
And I marked with his fury bronde.”

Ciii : “ the furyous god Cypyde—
Hath suche a fyre kyndled (!) in her syde.”

Ciii b: "The fyre that love hath in hir brest enclosed."

IV, 30 S vi: "Cupydes bronde hath hym marked se."

F. of Pr. I, 15 T iv. Cupide causes Narcissus to have his part "of Venus bronde and of her fyry dart." Comp. Schick's notes on l. 436 and 838 f. of the *T. of Gl.* Allegorical expressions of this kind are not only adapted to the passion of love. Comp. *Romaunt* 5706: "So hote he brennith in the fire—Of coveitise;" and 5716: "The fire of gredinesse."

1582. *That fire which is y-callyd greke*] "Greek fire, a combustible composition, the constituents of which are supposed to have been asphalt, niter, and sulphur. It would burn on or under water, and was used with great effect in war by the Greeks of the Eastern Empire who kept its composition seeret for several hundred years. Upon the conquest of Constantinople, the seeret came into the possession of the Mohannedans to whom it rendered repeated and valuable service." Comp. *Cent. Dict.*

1583. *rage*] So far as I know Chaucer does not use this word as an adj., but it is very frequent in Lydgate. See ll. 4133, 4222, 4365, and 4532 of our poem. Comp. further *Pilgr.* 1657 "floody's rage"; 14757 "rokkys wyld and rage"; *Dewyse of a desquysinge* (Add. MS. 29729 fol. 140 b) "a rage fleed;" *F. of Pr.* I, 1 A v b:

"thylke beastes that toforne were mylde
After their sining full rage wexe";

and again, on the same page, "wethers rage;" I, 2 B i b: "his furious yre so mortall was and rage"; I, 4 B v: "waues rage;" on the same page and I, 18 G i we have again "flondes rage."

1607. *my stile dresse*] Comp. *F. of Pr.*, Prologue A iii b: "J gan my stile dresse;"

I, 6 B vi: "J wil . . . vnto Cadmus forth my stile dresse;"

I, 8 C iii b: "To whom J must now my stile adresse;"

Other expressions—

I, 2 B i b: "myne antor transported hath his stile;"

I, 6 B v: "His stile conueyed . . . to:"

I, 10 D v b: "direct his stile;" D vi: "turne thy stile."

1643 f. Comp. Martianvs Capella (ed. F. Eyssenhardt), p. 37: "cui lacteam papillam gaudens dedit nouerea."

"Soft as silke" occurs also in *T. of Glas* 540. Comp. Schick's note. In *F. of Pr.* I 23 G vi we find "lippes soft as silke."

1657. I think we must take *faconde* as an adj., although we read in the original: "dieux de faconde." Comp. Horat. *Od.* I, 10:

"Mercuri faconde nepos Atlantis
Qui feros cultus hominum recentum
Voce formasti catus."

With Mercury as "god of eloquence" deals Schick's note on l. 132 of the *T. of Gl.*

1657-71. The French for this passage reads, fol. 8 a:

"Cest chilz qui est dieux de faconde
Car sur tous aultrez Il habonde
En langage aourne et bel
Et se luy auient si tres bel
Com ny puet veoir mespresure
Car tous ses mos sont par mesure
Par pois et par nombre ordonne."

Again the influence of Mart. Cap. is clearly visible. That the author of the French poem certainly knew the celebrated book of Mart. Cap. appears later on. On Fol. 44 *a-b* of his work we read :

“Pour ce se dient aucuns saiges
 Firent li dieux li mariaiges
 Du dieu mercreure lautrefie
 Et de dame philosophie
 Car on ne puet veir ce samble
 Deux chosez mieulx seans ensamble
 Et cest pour ce que chilz habonde
 Dessus tous en belle faconde
 Et en biau langaige parfait
 Et sapience le parfait.”

How much Mart. Cap. was read in the Middle Ages is evident from Schick's note on l. 129-136 of the *T. of Glas*, and from E. Langlois, *Origines et Sources du Roman de la Rose*. See p. 63.

1658. *except* is certainly not to be changed. With our punctuation the lines render the French not at all badly. I can find only one instance where *except* occurs with a similar meaning. *Romance* 4291:

“She was except in hir servyse.”

Skeat, *Student's Chaucer*, alters *except* into *expert*. “Expert in language” occurs in *F. of Pr.* Prologue A iii: “no man is more expert in language.”

1662-66 : Comp. the frequently quoted hexameter :

“Pondere, mensura, numero deus omnia fecit.”

1664. *rape* = *haste, hurry*] Comp. Chaucer, *Wordes unto Adam, his owne Scriveyn* : “And al is through thy negligence and rape.”

Gower, *Conf. Am.* I, p. 296 :

“that sometime in rape
 Him may some light word overscape.”

See also *Pilgr.* 13781 :

“For haste nor rape,
 Thow shalt not fro my daunger skape.”

Troy-Book IV, 29 S ii b :

“no nelygence
 Of hasty speche sothly for to rape
 Myght make a worde his lyppes to escape.”

1665 f. I do not see how else to arrange these lines. Rhyme and sense require the omission of *reserued*.

1677-84. As to the relation of Mercury to Phebus, comp. Mart. Cap. Note especially p. 11, 25 ff: “Haec dicente Mercurio ‘quin potius’ inquit Virtus ‘uterque nostrum Iouem uoce conciliat, nam et hic eius consiliorum conscius et tu praeceptionis arcanus. ille mentem nouit, tu verba componis. Phoebus suenit instanti concedere, tibi pectus [solitus] aperire. addo quod uos nunquam conuenit disparari et licet hic cursor Apollinei plerumque axis celeritate uincatur ac remorata statione consistens capiet demum festinata praeuertere, tamen dum consequitur ita libratus anteuenit, ut cessum plerumque recursitans gaudeat occupari. una igitur uestrum Iouem pia pignora conuenite.”

1699-1708. The textual difficulties disappear by referring to the French which reads (fol. 80) :

“Cest chilz quant Jl a pris en main	Que ne peüst estre seen
Qui dispose lengien humain	Ainsy sont en terre veu
En tel maniere quil habonde	Li Philosophie et li prophete
En soubtillete si parfonde	Qui mainte merueille secrete
Quil perche la terre et les cieulx	Qui excederont par saublaunce
Et y voit telz choses que cieulx	Toute lumaïne congnoissance
Qui sa vertu ne sentiroient	Sceuent et voyent clerement
Jamais ne se consentiroient	Ou temps futur meismement.”

1701 ff. Comp. Fulgentius, *Virg. Cont.* (Helm 94, 21): “Mercurius enim Deus ponitur ingenii.”

Ammiani Marcellini, lib. xvi, 5. 5: “occulte Mercurio supplicabat, quem mundi meliorem sensum esse, motum mentium suscitantem theologicæ prodidit doctrinæ: atque in tanto rerum defectu exploratæ rei publicæ munera curabat.” Comp. *E. A.* p. 146 f.

1708. With regard to our conjecture, comp. *Troy-Book* II, 10 E vi:

“And in eche art hadde experyence
Of thynges futur fully presyence
To tell afore what that shall betyde;”

further, II, 12 F vi b:

“ . . . “aunysed
To caste afore what that schalbe fall
And thynges futur aduertynge from a ferre.”

1709–23: The description of the French poem reads as follows (fol. 8 a):

“Chilz dieux qui de nature est	Par droite mesure parfaite.
telle	Et cest verites que dedens
Etoit de taille aussi moult belle	Elle estoit garnie de dens
La face ot par samblant Jonette	Bjaulx et nes et bien arangies
Sestoit sur toute blanche et nette	On ne les veist pas mengies
Et pollie et bien ordonnee	Ors ne pourris mais blans et gens
Et bien a son droit aournee	Plus que nest yuoires ne argens
De membres plaisans et faittis	Le corps auoit gresle et plaisant
De verdz yeulx de long nez traittis	Non pas mal ostru ne pesant
De petite bouche bien faite	Mais sur tous Jsnel et legier.”

I should like to call attention to the conventional character of traits like these: “verdiz yeulx,” “long nez traittis,” “petite bouche bien faite.” Comp. *De Venus la Deesse d'Amor* (ed. W. Foerster), st. 156 ff., where the lover describes his lady in the following manner:

“Les ex uairs et rians, lonc et traittis le nes.

La bocete a merueille, le menton forceles,
Les dens blans con argens, menus et entasses,
Le front blanc et poli con ynoires planes,
Et tos ses autres membres sont a coupas oures.”

Note also the portrait of Chaucer's Prioress, *Prologue* 118 ff., especially 152–53:

“Hir nose tretys; hir eyen greye as glas;
Hir mouth ful smal.”

The *verdiz yeulx* of French authors are in English translations usually changed into *yeu greye*. Comp. *Romant* 822, where it is said of Deduit:

“With metely mouth and yeu greye;
His nose by mesure wrought ful right.”

The original version of these lines runs thus (833-34):

"Les yex ot vairs, la bouche gente,
Et le nez fait par grand entente."

Gower, *Conf. Am.* ii, p. 210, mentions "eyen grey" as one of those qualities which increase a woman's charms.

1724-33. Comp. Albr. l. c. vi: "De albis vero nigra, et de nigris alba faciebat, quod ostenditur per ejus pileum semialbum et seminigrum"; further, Ovid, *Met.* xi, 314 f.:

"Qui facere adsuerat, patriae non degener artis,
Candida de nigris, et de candentibus atra."

1735-54. With regard to the *verde* of Mereury, see Albr. l. c. vi: "in manu autem sua laeva virgam tenebat, quae virtutem habebat soporiferam"; Virg. *Aeneid*, iv, 242 ff.:

"Tum virgam capit: hae animas ille evocat Orco
Pallentes; alias sub Tartara tristia mittit:
Dat somnos adimitque, et lumina morte resignat."

The *verde* of *Moses* is also referred to in other writings of Lydgate. Comp. *Pilgr.* 1656 ff.:

"with hys verdé, thys was he
That passedé the floodys raage.
And made hem haue good passage."

Again, 3576 ff. and 3908. Mereury's "slepy verde" is also mentioned in Chaucer, *Knights Tale* 529: "His slepy verde he (viz. the messenger of the gods appearing before Arcite) bar uprighte."

1746. Comp. *F. of Pr.* I, 12:

"to hell they descend
Duke Pirithous and worthy Theseus
Mangre the daunger of eruel Cerberus."

1760 ff. Comp. Albr. l. c. vi: "Fistulamque de calamo factam Syringe ad os suum ponebat, dextra sonans."

l. 1765. *sugred* is one of the favourite adjectives of Lydgate, see l. 5213, 6398, 6415 of our poem; comp. further *Secres* 220: "his sugryd Enspyrd Elloquence"; 376: "Tullius sugryd Elloquence"; 1309: "sugryd mellodyc." *Amor vincit omnia* (Addit. MS. 29729). st. 5, 3: "Homerus with his sugeryd mouth." *Troy-Book*, Prol. 56 f., where we read of Calliope:

"that with thyne hony swete
Sugryst tinges of rethoricyens."

277-78: "sugred wordes"; *Pilgr.* 14287: "sugryd galle"; *Chorde and Bird* (Halliwell, p. 182: "the soote sugred armonye"; *Play before Estfeld* (Add. MS. 29729, fol. 133: "that sugred bawme awreate"; *F. of Pr.* Prol. A iii b: "sugred aureat licour" (viz. of the Muses), l. 8 D i:

"fames trumpe blew his name vp loude
with sugred sownes semyng wonder sote."

l. 14 F i b: "flattry and sugred faire langages"; l. 15 F v: "sote sugred armonie."

1770-79. Comp. the detailed description in l. 3620-67. These lines and the marginal note refer to Isidor, *Etym.* XI, 3, 30-31 (Migne, *Patr. Lat.* 82): "Sirenas tres fingunt fuisse ex parte virgines, ex parte volucres, habentes alas, et ungulas; quarum una voce, altera tibiis, tertia lyra cane-bat. Quae illectos navigantes suo cantu in naufragia trahebant." Nearly the same description, and in its wording even more recalling the lines of Lydgate, is found in *Brunetto Latini* I, 5, chap. cxxxvii. See further the

Bestiaire of Pierre le Picard (13) who, like Brunetto, follows Isidor's *Etym.* Allusions to the song of the Sirens are very frequent in Lydgate and contemporary writers. See l. 4098, 5257 and 6732 ff. of our poem; *Pilgr.* 14689 ff.; *Nonne Preestes Tale* 449-52; Hoccleve, *Male Regle* 233-258. On the Sirens in the works of Early Christian art see Piper, *Myth. d. christl. Kunst*, p. 377 f.

1780-96. The story of Io is told in Ovid, *Metam.* 1, 588 ff. Comp. also Apollod. *Biblioth.* II. i. 3. Lydgate's lines remind me of the *R. de la R.* 14983-96. Comp. also Gower, *Conf. Am.* II, p. 113 f., and E. A fol. 40 b-41. Argus is referred to once more in the *R. de la R.* 13378-84.

1788. *Ther was as tho noon' other grace*] Comp. *F. of Pr.* I, 8 C iii: "there was none other spare"; I, 9 D iii: "there was none help nor other remedye"; "there was none other grace"; the latter phrase occurs also I. 20 G iv b; I, 21 G v b, and I, 23 G vi: "but of vs tweyn there is none other grace saue onely death." *Troy-Book* IV, 30 S. vi:

"hym thought he must nedes deye
But if that he founde in hir some grace
There was no geyne."

1797 ff. Comp. Albr. l. c. vi: "[Tenebat] et gladium curvum, quem Harpen homo vocabat."

1816 ff. Comp. Albr. l. c. vi: "Erat ipsius signum homo unus, qui in capite & in talis alas habebat."

1847. Expressions of this kind are very frequent in the *Troy-Book*. See I, 8 E i: "Began to lande in all the haste they myghte."

E i b: "in all the haste we may
Let vs set on."

11, 13 H iv: "in all the hast they may
They cast anker."

H v: "To the temple anone he hath hym hyed
Full thryttely in all the haste he myght."

H v b: "To his shyppes he helde the right way
And than anone in all the haste he may."

II, 14 I i b: "Kynge Pryamus alyghte
And anone as faste as euer he myghte."

IV, 30 S iv b: "euery maner man
Gan arme hym in all the haste they can."

S v b: "forth he went in all the haste he may." For other instances see *F. of Pr.* I, 9 D ii: "This yong childe . . . shalbe delinered in all the hast he may"; I, 14 F ii b: "Hercules . . . gan to espye in all the hast he may."

Assembly of Gods 958 f.:

"I commaunde yow all without delay
Toward felde drawe, in all the haste ye may."

Gower, *Conf. Am.* III, p. 58:

"And he with all the hast he might
A spere caught."

p. 255: "With all the haste that they might,
They riden to the siege ayein."

1910. *mortal*] = deadly, destructive to life, fatal, causing death, occurs frequently in our text. Comp. l. 2465, 3134, 3406, 3418, 3737, 4013, 4260. The word occurs very often with the same meaning in other works of Lydgate. From the *Pilgr.* I have collected the following instances: 9056 "mortal ffo," 10242 "mortal enemy," 10525 "mortal stryff," 13679

"mortal ffer," 13959 "mortal lawe," 12485 f. "dedly syane . . The wych yccallyd ys 'mortal.'" In *F. of Pr.* the examples are far too numerous to be enumerated here, comp. only 17 B vi "his mortal distres," C i b "all his mortall peynes," "the furious mortall heauinesse," I. 8 C iii "the mortal vengeance," C iv "his mortal fone." In the *Play before Eestfeld*, st. 3 (Add. MS. 29729, fol. 134 b) "mortal" is used in contrast to "heuenly": "gyfftes that be both heuenly and mortale": in *Pilgr.* 9306 it has a similar signification: "this mortal lyff," also in *F. of Pr.* I, 1 A vi b: "this mortall life." In *Pilgr.* 14847 the word seems simply to mean *great, violent*, "mortal rage"; also in *F. of Pr.* I, 1 A v b: "manye mortall strife of hote and colde." Characteristic of Lydgate's tendency to tautologize are such phrases as "deadly mortall payne" (*F. of Pr.* I. 1 A iv b), "dedly mortall wo" (*Pilgr.* 12157).

1926. Comp. Chaucer, *Knights Tale* 519 "turned was al up-so-down"; Gower, *Conf. Am.* I, p. 282: "All up so down my joie it casteth"; II, p. 20: "all the world torne up so down"; III, p. 189: "It maketh a loud torne up so down"; Hoccleve, *R. of Pr.* 5087: "pryue galle all turnyth vp-so-down." From Lydgate's works comp. *Pilgr.* 17388: "tourne al vp-so-down"; further *F. of Pr.* I, 8 C iii:

". . . if it wer by incantacion
which so wel could turne vp so down
Sundry thinges of loue and of hatred; "

1, 23 G vi: "losse & fortune hath turned vpsow down our grace."

1934. Comp. the portrait of Envy given in the *Romaunt* 247-300.

1946. *to here the belle*] to be the first or leader, in allusion either to the bell which was the prize at a horse-race, or to the leading horse of a team or drove, that wears a bell. Comp. *Cent. Dict.* The expression occurs *Troy-Book*, II. 3 B i b: "For of connyng he myght here the bell." Chaucer, *Troilus*, III, 198:

"lat see which of yow shal here the belle
To speke of love a-right."

In *Secrees* we have the phrase "to bear away the flour": see 224: "of Tullius gardyn he bar away the flour"; 1176: "Clergye beryth a-wey the flour"; also in *F. of Pr.* I, 15 F v: "for he (viz. Adones) of fayrenes bare away the floure." Gower prefers the expression "to bear the prize." See *Conf. Am.* I, p. 135: "my lady berth the prise," and III, 298 f.:

"he all other men surmounteth
And bare the prise above hem alle."

Comp. also *F. of Pr.* I. 14, E vi:

"she in hir auice

Of this victory should beare away þe pryce."

And F i b: "he bare away the pryce."

1950. *to holde champartye*] This expression is very frequent in Lydgate, as Schick has already pointed out. See note on l. 1164 of the *T. of Gl.* I may be allowed to adduce the following instances from the first book of the *F. of Pr.*

B iii: "and let your power proudly vnderfong
your self with pryde, for to magnifye
against the heauen to holden champartie."

C ii: "Hector . . againe al tilles holdeth champartie."

D i: "Where god aboue holdeth champartee
there mai ayeinst him be made no defence."

1953 f. Comp. *Troy-Book* II, 12 F vi b:

“For he desyreth of knyghtly hye prudence
To stynte werre and to norysshie pes
For he is nouthur rakel nor rekles.”

F. of Pr. 1, 9 D iv b: “to stint warre, and to cherish peas.”

2071 ff. With the marginal note may be compared Fulgentius, *Mythol.* II. i. and Vincent de Beauvais, *Spec. Doctr.* V, cap. 34.

2232. *dalyaunce*] The word means here as well as in ll. 6576 and 7024 merely conversation. See *F. of Pr.* I, 18 G i b, where it is said of Zenocrates that “he was solayne of his daliaunce.” Comp. the notes of Schick on l. 291 of the *T. of Gl.* and of Triggs on l. 1509 of the *A. of G.*

There are instances in which the word has a wider signification: *Countenance de table* (Add. MS. 5467, fol. 67 b): “All honest myrthe latte be thy daliaunce.”

2256. Comp. *F. of Pr.* I, 14 E vi b: “Althea gan sore muse and heng in abalaunce”; also 1, 8 D i b:

“Al earthly blisse dependeth in a were
in a balaunce vneuenly hanging.”

I. 5 C iii b: “And thus she stode in Jupardye
Of loue and shame in maner of a trauunce
Un-euenly hanged in balaunce.”

2316. See also l. 2983. I refer the reader to Schick's note on l. 1026 of the *T. of Gl.* How often Lydgate recurs to such expressions, is evident from the following list containing the instances I have collected from the *Pilgr.* L. 997: “yt shal ynowh sullise”; 2146, “Wyche onhte ynowgh to yow suffyse”; 3009, “Yt ouhte ynowh to the suffyse”; 3378, “Yt outhe ynowgh to yow suffyse—The party that ye han ytake”; 4190, “yt doth nat ynowgh suffyse”; 5178, “A lytel dyde ynowh suffyse”; 5290, “so lytel quantyte . . . Myghte of reson ynowh suffyse”; 6963, “Wyche doth nat ynowh suffyse”; 7246, “To me yt doth ynowh suffyse.” See further 9895, 10741, 11023, 11784, 12920, 13438, etc. In some cases the pleonasm is already contained in the original: l. 3378 f. reads in the French: “Souffire vous dēst assez—La partie que vous avez.” I think it will not be out of place here to add a list of other pleonastic expressions found in Lydgate's works—*Pilgr.* 3931: “The comoun good in general”; 4990, “bothē tweynē be mortal;—The Ton, the tother, in certeyne—They be but wermēs bothē tweyne”; 5255, “The trouthe trewly to conceyve”; 5279, “verrayly in dede”; 5316, “ffor profyt off thyū ownē speed”; 5724, “He that was wysest in bataylle, Off wysdam & dyscrecyoun”; 6208 and 6265, “bothē tweyne”; 15969, “bothē two yffere”; 9125, 9938 and 13470, “to-gydre yffere”; 11603, “thys ylkē samē weye”; 12007, “the syluē samē place”; 15184, “the syluē samē Tre”; 14953, “Round abouten envyrroun”; 19986, “allone, al sool”; 17770, “worth off valu”; 20447, “All folkys ha suffysaunce, Plente ynowgh.” Under the same heading come such expressions as “to neghen nere,” “aprochen nere,” “aprochen & neghen ner,” “avale a-down,” “dedly mortal.” From the first book of the *F. of Pr.* I adduce the following instances: 7 C i, “verily in dede”; 8 C ii, “both twaine”; C iii b, “Somme by discent of Jupiter,” “He and his wife compelled both two”; 10 D vi b, “There is no damage in comparison, that may be likened by no ressemblaunce”; 11 E ii, “This tragedy sheweth a figure.—a maner of ymage, and also likenes.”

2390-2397. Middle-English poets often try to render descriptions of merry-makings more graphic by a detailed list of the performers and the instruments used. Cp. here l. 5571-5592 of our poem, also Chaucer, *Hours of Fame* 214-26, *Roman de la Rose* 763 ff. A similar enumeration occurs

in the *Squire of Lowe Degre* 1069 ff. (Joseph Ritson, *Ancient English Metrical Romances*, III, p. 189–190):

“There was myrth and melody	With fyddle, recorde, and dowcemere,
With harpe, getron and sauntry,	With trompette, and with claryon
With rote, ribible, and clokarde,	clere,
With pypes, organs and bumbarde.	With dulcet pipes of many cordes.
With other mynstelles them	In chambre revelyng all the lordes,
amonge,	Unto morne that it was daye.”
With sytolphe and with sauntry	
songe	

Comp. also the following lines from *Sir Degreant* (Halliwell, *The Thornton Romances*, p. 178):

“He was ffayre mane and ffree,	Well to play in a rote,
And gretlech yaff hym to gle.	Of lewtyng, well y wote,
To harp and to sautré,	And syngyng many suet not,
And geterne flul gay;	He bare the pryres aey.”

From the *Pilgrimage* I may be allowed to quote the following passages:

Yonthe answers to the pilgrim, 1179:

“I wyl be ffethryd, & ga fle,	And after pleyn at the merellys,
And among, go sporte me;	Now at the dees, in my yong age,
Pleye at the cloos, among, I shal,	Bothe at hassard & passage;
And somwhyle Remyn at the bal	Now at the ches, now at the tablys,
Wyth a Staff mad lyk an hook;	Rede no storyes but on ffablys.
And I wyl han a kamyng crook;	On thyng that ys nat worth a lek:
Ffor I desyre, in my depos,	Pleye at the keylès & the quek;
ffor to han noon other eroos.	Somwhyle my wyttys I applye
And among, I wyl nat spare	To heré song & menstrelaye,
To hunte ffor hert, ffor buk & hare;	And pleye on dyners Instrumentys:
Somtyme ffysshie & cacheche	And the ffyn of myn entent ys
fowlys,	To folwe the best off my corage,
And somtyme pleyen at the	And to spende my yonge age
bowlys:	In merthe only, & in solace,
Among, shetyn at bessellys,	ffolwe my lustys in ech place.”

The damysele says, 11604 ff.:

“Gladly flolkys I conveye,	I teche hem ek, (lyk ther ententys.)
Swych as loue paramours,	To pleye on sondry Instrumentys,
To ward the voode, to gadre	On harpe, lut. & on gyterne,
flours,	And to revele at taverne.
Soote rosys & vyalettys,	Wyth al merthe & mellodye.
Ther-off to make hem chapelettys	On rebube and on symphonie:
And other flourys to herplesance	To spende al the day in ffablys.
And in thys weye I teche hem	Pley at the ches, pley at the tablys.
danace;	At treygobet & tregetrye,
And also, ffor ther lady sake,	In karyng & in Iogolory:
Endyte lettrys, & songys make	And to al swych maner play.
Vp-on the gladé somerys dayes.	Thys the verray ryhte way.”
Balladys, Ronndelays, vyrelayes.	

The fox flatters the raven, 14263 ff.:

“ffor trewly, as I kan dyscerne,	Ys to me so gracyous,
Ther ys harpé nor gyterne,	So swete nor melodius
Symphonye nouthur crowde,	As ys your song with notys clere.”
Whan ye lyst to syngé lowde,	

Pride observes in her speech, 14301 ff.

.. Thys belwes ek (yt ys no drede) Thys floutys ek, with sotyl musys,
 Causeth (who-so taketh hede) And thys shallys loudē crye."
 Bombardys and cornemusys,

l. 2408. Comp. what Lydgate says on the invention of the game in the *Troy-Book* II, 11 F ii f. :

" of the chesse the playe moste glorious
 Which is so sotyll and so meruaylous
 That it were harde the mater to discryue
 For though a man studied all his lyue
 He shall ay fynde dyverse fantasies
 Of wardes makynge and newe Jupartyes
 There is there in so great a dyuersyte
 And it was firste founde in this cyte
 Durynge the sege lyke as sayth Guydo
 But Jacobus de vitriaco
 Is contrarie of oppynyon
 For lyke as he maketh mencion
 And affermeth fully in his aduyse
 How Philometer a philosopher wyse
 Unto a kyng to stynte his crueltee
 Fonde firste this play and made it in Caldee."

In Caxton's *Game and Playe of the Chesse* (ed. William E. A. Axon) we read p. 11 : "Thys playe fonde a phylosopher of Thoryent whiche was named in Caldee Exerses or in greke philometer."

Comp. farther, *Roman de la Rose*, l. 6975-6982 :

" Athalus,
 Qui des echez controva l'us,
 Quant il traitoit d'arismetique ;
 Et verras en Polieratique
 Qu'il s'enflechi de la matire
 Et des nombres devoit escripre
 Où ce biau geu jolis trova,
 Que par demonstrance prova."

See also the note of Martean (II, p. 417), from which I may be allowed to quote the following interesting remarks : "... d'autres attribuent cette invention à Palamède, pendant le siège de Troie. On en fait aussi honneur à un certain Diomède, qui vivoit du temps d'Alexandre. Frère Jean de Vignay, dans son *Traité de la moralité de Péchiquier*, dit que le jeu des échecs fut inventé par un roi de Babylone, et que depuis, ce jeu fut porté en Grèce, ainsi que Diomède le Grec en fait foi dans ses livres anciens. Jérôme Vida, dans son poème sur les échecs, a feint que l'Océan, qui avoit joué de tout temps sous l'onde avec les Nymphes marines, apprit ce jeu aux Dieux célestes qui assistèrent aux noces de la Terre, et que dans la suite Jupiter ayant débauché Scacchide, nymphe d'Italie, il lui enseigna ce jeu pour prix des faveurs qu'elle lui avoit accordées ; et qu' enfin cette fille, qui lui donna son nom, l'apprit aux hommes. Sarrazin, dans sa curieuse dissertation sur ce jeu, eroit que les Indiens l'apprirent aux Persans, ceux-ci aux Mahométans, et que ce fut par le moyen de ces derniers que ce jeu passa en Europe."

2459 ff. *Phoebus and Daphne*] The story is found in Ovid, *Met.* I, 452 ff. and Hyg. *Fab.* 203. Comp. Chaucer's *Troilus* III, 726-28; *Knights Tale* 1204-6; *Conf. Am.* I, 336; *T. of Gl.* 112-16; see Schick's note.

2459-60, marginal note. Comp. *Virg. Eclog.* x, 69: "Omnia vincit amor."

2460, *attamen*] O.E. *atemen* = subdue. A totally different word is *attamen*, from O.Fr. *atamer* = pierce, try, begin. We find it in Chaucer, *Nonne Preestes Tale*, Prol. 52: "And right anon his tale he has attamed"; also in Lydgate, *F. of Pr.* I, 14 F. i: "Hercules . . high emprises proudly dyd attame"; I, 15 F. iv b: "thus in her writing to hym she dyd attame." Hoccleve, *R. of Pr.* 2795:

"Hem deyneth naght an accioun attame
At comen lawe.

2508, *Love and Deduit duelle y-fere*] Why and in how far Amours and Delectacion must go together is pointed out in *E. A.* fol. 29 a and b.

2535 f. Comp. *Pilgr.* 11758:

"And lynë ryht vn-to the gaate
The weye I held."

In l. 11751, I think, we have also to read *lyne ryght*:

"by the samë gatë go
Wher as she stodë, lynë ryght."

Troy-Book I, 6 D iii b:

"And lyne ryght a-gayne the wromes hede
They holde it."

2558-2592. The pleasures in the garden of Deduit are described in a similar way in *De Venus*, st. 221 ff. Comp. especially st. 242.

2568-92. The allusion to the portraits on the wall is Lydgate's work. The original reads—(Fol. 11 b):

"Plus ne ten diray mais tu verras	Et com y vit Ioyusement.
Bien que cest quant tu y venras	Et Il ne veult viure aultrement
En ce delittable vergiez	Briefment Il na cure de vie
Se seult esbattre et herbergier	On Il ait orgueil ne enuie
Amours plus vouldentierz quailleurs	Ne nulle angoisseuse tristesse
Car ce li samble li meilleurs	Il ne veult que droite leesce
De tous les lieux on Il sembat	Et Ieux et Ioye et amour toute."
• Pour ce quadiez on si esbat	

2636, further, O.E. *fyrðrian*, *fyrðran* = help, assist, promote, advance, is used frequently in Lydgate. Comp. *Pilgr.* 8122: "yt sholde hem further neueradel."

9869 f.: "Wych to me was no forthryng,
But perturbaunce."

26913 f.: "helpe hym that he myghtë spede,
To ferthre hym in hys gret nede."

F. of Pr. I, 8 C iv b:

"J bring a great witness,
My feathers head, and his deadly visage
Ayeinst nature to forthern your vyage."

And, a little later, "forthering . . of your ryght." Also in Chaucer and his followers the word is frequent. Comp. *Romaunt* 3504. *Parl. of Faul.* 384, *Troilus* I, 1707, *Legend*, Prol. A 484, 1477, 1618; Gower, *Conf. Am.* III. p. 185, 7; p. 188, 13.

2766, *tapite*] The word is not frequent. Comp. *Fab. Duoc. Mercat.* 194: "Her ioiful somer is tapited al in greene." *Book of the Duch.* 258 ff.:

"and al his halles
I wol do peynte with pure golde,
And tapite hem ful many folde
Of oo sute."

Of more frequent occurrence is the subst. *tapit*. Comp. *F. of Pr.* I, 1 A iv b.: "For god and kind with freshnes of colours—and with their tapites, & motles of gladnes—had mad þe place abundant in swetenes."

2788ff. marginal note. The reference to Pliny proves correct. See *Nat. Hist.* xii, 17-19. From Pliny we learn also why Diana is placed under an ebony tree. Comp. *Nat. Hist.* xvi, 214, where we read that the statue of the goddess at Ephesus was made of ebony. There is no mention of the Queen of Saba presenting King Solomon with the gift of ebony. In *I. Reg.* x. 11 ff. only "ligna thyia" occurs. Perhaps *Ezech.* xxvii. 15 suggested the comment which the annotator gave: "Filii Dedan . . . dentens eburneos et ebeninos commutaverunt in pretio tuo." Dedan (Dadan) and Saba are frequently spoken of together. Comp. Wetzer and Welte, *Kirchenlexikon*.

3081. For similar expressions see *Pilgr.* 9573: "as blynd as ys a ston"; 9834, "blynd as a ston."

9697 f.: "Seyng cler he shold ha noon,
Na mor than hath the coldē ston."

13902 f.: "ffor they be dowmb in their spekyng,
As an ymage wrouht off Tre or stoñ."

20921: "as dowmb as stok or ston."

20927: "ffor he ys ded, as ston or tre."

T. of Gl. 689: "dowmb stil as eni stone" (comp. Schick's note).

1184: "dowmb as eny stoñ."

Hocceleve, too, has such phrases: *Reg. of Princ.* 1496, "dombe as ston."

1804: "Myn hert is also deed as is a stoon."

3186. *to stonde in grace*] Comp. l. 1367. Also in other works of Lydgate. *F. of Pr.* I, 8 C v b:

"Which was his wife *and* stode wel in his grace."

I, 15 F iv: "He was enamerd with the semelines
and desyrous therof to stonde in grace."

"no woman so fresh ne faire of face
that able were to stonden in his grace."

Chaucer uses the expression in *Prologue* 88, where we read of the squyer that he had borne him wel "in hope to stonden in his lady grace."

Troilus ii, 714: "Now were I wys, me hate to purchace,
With-outen nede, ther I may stonde in grace."

III, 472: "So wel his werk and wordes he bisette.
That he so ful stood in his lady grace."

See further iv, 10; iv, 1393 and Legend 1014.

In Hocceleve, *R. of Pr.* 1833 we read:

"If þat þou stonde in his benevolence."

3217. One of the stock phrases of Chaucerian literature. I confine myself to giving some instances which I have collected from Gower's *Conf. Am.* See I, p. 234:

"Who so therof be lefe or loth
With Deianire forth he goth;"

II, p. 24: "for no thing that slouth the voucheth
I may foryete her lefe ne loth."

p. 27: "were hem leef or were hem lothe
To ship he goth."

p. 65: "be him leef or loth
To Troie with hem foth he goth."

p. 153: "be hem lef or be hem loth
They suffre."

Comp. also II. p. 384, 5; III. p. 50, 25, and p. 180, 9.

3255. *daunce on hir ryng*] follow her desire or instigation. A similar expression is "to go on somebody's dance," comp. *Pilgr.* 17882:

"with this hand, I can adaunce
Alle thys trwauuntys everychon
Wych that on my daunce gon."

3259 ff. *Europa*] Ovid, to whom Lydgate refers, tells the story, *Met.* ii. 836 ff. It is repeatedly touched upon in Lydgate's writings; see Schick's note on ll. 117-20 of the *T. of Gl.* Comp. also Chaucer, *Legend*, Prologue 113; *Troilus*, iii. 722 f. The author of the *E. A.* touches once more upon the story on fol. 42. With the first marginal note may be compared Isidor, *Etym.* xiv, 4, 1:

"Europa Agenoris regis Libyae filia fuit quam Jovis ab Africa raptam Cretam advexit."

3261-4. *Danae*] Lydgate's original, later on, gives a detailed account of the story. See *E. A.* fol. 42b. The classical sources are Ovid, *Met.* iv, 608 ff.; Hyg., *Fab.* 63; Hor., *Carm.* iii, 16, 1 ff.; Apollod., *Biblioth.* ii, 4.

3363-69. The sweetness of false delight ending in bitterness is a favourite theme of Lydgate and contemporaneous writers. Comp. the similar passage later on, 4015-4061, especially 4038-40. See further *Romant* 3229 f. and 3279-86; Hoccleve, *R. of Pr.* 721, 1299. In this connection might be mentioned those expressions which speak of "suger hiding galle, poyson and tresoun," or of "gladnes medled with greuauunce." See *Troy-Book*, Prologue A ii b:

"With sugred wordes vnder hony soote
His galle is hyd lowe by the roote."

I, 5 C iii b: [Fortune] "can vndre sugre shrowde hir poyson."

Pilgr. 14286 ff: "the blast of flaterye
The wych, with hys sugryd galle,
Euery vertu doth appalle."

14704 f.: "In fast lyk sugre: but the galle—Ys hyd" (viz. flattery). *Chorle and Bird*, Halliwell, p. 186:

"sugre strowed that hydethe fals poyson."

Secrees 677: "Ther sugre is soote ther galle doth no good" (viz. of flatterers).

889: "Wheer double menyng hath ony existence
Ther growth flawde And covert fals poyson
And sugryd galle honyed with Collusyon."

889: "[flatterers] Be outward sugryd And galle in existence."

F. of P. I, 7 C i b: "All worldly gladnes is medled with greuauunce";
"His littel sugre tempred with much gall"; I, 8 C ii: "All worldly blisse is meint with bitteresse"; C iii b: "Thus aye is sorowe medled with gladness." I, 10 D vi b:

"Though þe roses at midsomer be ful sote
yet vnderneath is hid a full sharpe spine;
some fresh floures haue a full bitter rote
and lothsom gal can suger eke vndermine."

I, 12 E iii: "ay her (viz. Fortune) gladnes is meint with some enuy."

I. 13 E v b: "though a tale haue a fayre visage,
It may include ful great decepcion,
Hid vnder suger, gall and fell poyson."

Gower, *Conf. Am.* iii, p. 281 :

"all such such time of love is lore,
And lich unto the bitter swete,
For though it thenke a man first swete,
He shall well felen ate laste,
That it is soure and may nought laste,
For as a morsel envenimed,
So hath such love his lust mistimed."

3370. Comp. the description of Chymere in Isidor, *Etym.* xi, 3, 36 :
"Fingunt et Chimaeram triformem bestiam : ore leonem, postremis parti-
bus draconem, media capream." Another description of the fabulous
beast is found in *F. of Pr.* I, 1 A v i b :

"the beast monstrous and sauage,
which called is the chymere of lyece :
specially when he is in his rage,
which monstre had to his auantage. [!]
head of a Lyon as bokes determine
wombe of a Gote and tayle serpentine."

As to the quotation of the marginal note see *Epistola Valerii ad Rufinum* (Hieronymi operum Mantissa, ed. Vallarsi, xi, col. 240 ff.), cap. 2 :
"Chimaeram nescis esse miser quod petis : vel scire devoves, quod tri-
forme monstrum illud insignis venustetur facie leonis, olentis maculetur
ventre capri, anguis insidietur cauda virulentæ." How well this letter was
known by Chaucer is pointed out by Koepfel in *Anglia* XIII, p. 181 ff.

3378. *Rammysh taraged as a goof*] Comp. Isidor, *Etym.* xii, 1 14 :
"Hircus, lascivum animal, et petuleum, et fervens semper ad coitum,
cuius oculi ob libidinem in transversum aspiciunt, unde et nomen traxit.
Nam hircui sunt oculorum anguli secundum Suetonium. cuius natura
adeo calidissima est, ut adamantem lapidem, quem nec ignis, nec ferri
domare valet materia, solus huius cruor dissolvat." Comp. note on l.
6842.

3387 ff. *Venus is seyde of venym*] Comp. 4581 : "Venus ys sayde of
venquysshing." See further *Pilgr.* 8150 : "Venus ys sayd off venerye";
Fulg. *Mythol.* ii, 4 : "Venerem dici voluere, aut secundum Epicureos
bonam rem, aut secundum Stoicos vanam rem."

3396 ff. *The tavern of Venus*] It is the same fiction that we have in
the beginning of our poem with regard to Fortune. I refer once more to
Secrees 249, where we hear of "the licour of Cytheroes tonne." Comp.
note on l. 47 ff.

3398. *ypocras*] O.Fr. *ipocras* : a kind of cordial, once a favourite
beverage. For its preparation see Halliwell, *Minor Poems* 216 : "of
win and spices is maad good ipocras." The drink is also mentioned
Pilgr. 12830, *Troy-Book*, ii, 58. In *Chaucer* the word occurs, *Phisic. Tale*
306. *Piment* is wine with a mixture of spice or honey. Comp. Gower,
Conf. Am. iii, p. 8 : "never piment ne vernage—Was half so swete";
Chaucer, *Mill. Tale* 192.

l. 3414. *triacle*] O.F. *triacle* : a mediaeval compound of various in-
gredients formerly believed to be capable of curing or preventing the
effects of poison. With regard to the history of the word see Morley,
Lib. of Engl. Lit. p. 21. Its original meaning is preserved in the follow-
ing instances : *Pilgr.* 7719, "No tryacle may the venym saue" (viz. of "A
Tonge venymous"); and again 15337 ff. :

"I tourne ek by collusion
Tryacle to venym and poyson."

Esop, iv, 148 :

"Ageyne verray poyson ordeyned is triacle."

Roman de la Rose, 13048 ff. :

"Car il ne resuscitera,
Se déables n'i font miracles,
Ou par venins ou par triacles."

Frequently the word adopts a more general meaning. See *Assembly of Gods*, x, 12 :

"To rownewith a pylow mesemyd best tryacle." (Comp. Triggs's note.)

Pilgr. 67f. : "A-geyne whas strokē, helpeth no medycyne,
Salve, tryacle, but grace only dyvyne."

Fab. Duor. Mercat. 446 :

"His freend to hym abrochyd hath the tonne
Of freendly triacle."

How the playe was sesyed in rome, st. 6, 1 (Add. MS. 29729) :

"Not golde potable nor pured quintessence
not Rewe barbaryn nor Alpharike Triacle
surmownte the power of myghty pestilence."

Ordennance of a presesyon, st. 14, 5 (Add. MS. 29729) :

"goostly tryacle and owr lyves boote—
ageynst the sorowes of worldly pestelence."

See also Chaucer B. 479 and C. 314. In *Piers Plowman* 11, 146, Love is called "a triacle of heven." *De Triacle et de Venin* is the title of an interesting poem in A. Jubinal, *Nouveau Recueil de Contes, Dits, Fabliaux*, I, p. 360 ff.

3416. See also l. 3454-58. Comp. *Pilgr.* 8158 ff. :

"in thys bataylle
Ther geyneth power noon, nor myht,
Nor other rescus but the flylit,
ffor flyht ys only best diffence ;
And ffor to makē résistance
A-geyn hyr dredful mortal werre,
The flyht with hyre ys best a-ferre."

And again 8175-8193. In *Romaunt*, 4777-81, we read :

"But if thou wolt wel Love eschewe,
For to escape out of his mewe,
And make al hool thy sorwe to slake,
No bettir counsel mayst thou take,
Than thinke to fleen."

Not on l. 3489 may also be consulted.

3418-20. Comp. *Romaunt* 3229 f. :

"Hir aqueyntaunce is perilous,
First softe, and aftir[ward] noyous."

3421-31. The transformation is told in Ovid, *Metam.* xiv, 154 ff. Comp. Hyg., *Fab.* 125, 156, 199. The drink of Circe is again mentioned in l. 4093-4101. Allusions to this antique sorceress are numerous in Chaucer, Gower, and other works of Lydgate.

3489-94. Comp. *Romaunt* 4677-79, where Raisoun says of the God of Love :

"For if thou knewe him, out of doubt,
Lightly thou shulde escapen out
Of the prisoun that marreth thee."

3502-5. Comp. *Romanunt* 4643 ff.:

"Thou felle in mischeef thilke day,
Whan thou didest, the sothe to say,
Obeysaunce and eek homage."

3521 ff. There are two other accounts of Jason's story in Lydgate's works: *Troy-Book* i, 5-7, and *F. of Pr.* i, 8. Comp. Schick's note on l. 62 of the *T. of Gl.* The verses of the *Troy-Book* often remind us of our poem. Comp., for instance, the following lines:

(A. v): "And who that wolde to encrease his glorie
This Ram of golde wyne by the victorie,
First he muste of verry force and myght
Vnto oultrance with this bullis fyght
And them venguysche alderfirste of all
And make them humble as any oxe in stall
And to the yok and do them ere the londe."

In the *R. de la R.* the story is told l. 9843 ff. and 13827-13860. Comp. also Chaucer, *Legend* 1580 ff. and Gower, *Conf. Am.* ii, 236 ff. In the *E. A.* fol. 39, the story is referred to once more.

3525. Comp. *F. of Pr.* I, 8 C ii: "Out of Colchos when they gan remewe." *Troy-Book*, II, 11 F i: "by perce whan he went."

3528. Comp. *F. of Pr.* I, 8 C ii: "The ram which bare þe fleese of gold."

3595. The French text is here much shorter and simpler. It reads (Fol. 15 a):

"Car cil qui sont layens happe
Il sont assez mieulx attrappe
Que nest en enfer tantalus
Cest la maison de dedalus
Qui si soubtilment fu tissue
Que nulz ne puet trouuer lissue."

The house of Dedalus is mentioned once more in the French original; see l. 77 of Körting's text. Chaucer, too, has allusions to this miraculous house: *Legend* 2012 ff.; *Boetius* III, pr. 12, 165; and *Hous of Fame* 1320 ff.:

"An hous, that *domus Dedoli*,
That *Laborintus* cleped is,
Nas maad so wonderliche, y-wis,
Ne half so queynteliche y-wrought."

Comp. also Skeat's note on this passage and Schick's note on l. 84 of the *T. of Gl.* I think the *R. de la R.*, which frequently touches upon the story of Jason, must again be held responsible for such allusions. Of course many classical authors also tell the story. Comp. Virgil v, 588; Ovid, *Met.* viii, 158; Deodor. I, 61. 97; iv, 77. I am unable to explain what *clewthy* means. Are we, perhaps, to read *clew-thyng* or simply *clew*? Comp. *F. of Pr.* i, 8 C iv b:

"who that entred his retourne was in vein,
Without a clewe for to resort ageyn;"

Chaucer, *Legend* 2140 f.:

"His wepen, his clew, his thing that I have said,
Was by the gayler in the hous y-laid . . ."

in l. 2016 we hear of "a clewe of twyune"; in Gower, *Conf. Am.* ii, p. 306, Adriagne gives Theseus "a clue of threde."

3620 ff., marginal note. The quotation is from *Etyim.* xi, 3, 30 f.

3668. Comp. *F. of Pr.* I, 9 D iv b: "was neuer man that stode in worse plite." Chaucer, *Troilus* ii, 711 f.:

"Paraunter he mighte have me in dispyt,
Thurgh which I mighte stonde in worse plyt."

Phrases like "to stonde, spiourne, be enhanced in a plyt" are used very frequently in Hocceve; see *Reg. of Pr.* 63, 1221, 1362, 1468, 1733, 3587.

3685 ff. The marginal note refers to *Ezech.* viii, 14: "Mulieres sedebant plangentes Adonidem."

3685. *Adonydes*] As far as I know this rather unusual form occurs only here. In *F. of Pr.* I, 15 F v, we find *Adones*, rhyming with *pereles*. The usual form is *Adonn*, comp. *T. of Gl.* 64: *F. of Pr.* F v; *Black Knight*, 386; Chaucer, *Knights Tale* 1366; *Troilus* iii, 721 (*Adoon*). See Schick's note on l. 64-66 of the *T. of Gl.* The story found its way directly from the *R. de la R.* where it is told in the same detailed manner as in our poem, in l. 16347 ff.; comp. also 10895-897. Ovid tells the story in *Met.* x, 503 ff.

3727. This line seems to have been almost a standing formula. See Chaucer, *Parlement of Foules* 195: "The dredful roo, the buk, the hert and hinde." Gower, *Conf. Am.* ii, p. 45:

"She sigh the bestes in her kinde,
The buk, the doo, the hert, the hinde."

p. 68: "With hert and hinde, buk and doo"; "As buk and doo and hert and hinde." Comp. also the following lines from Lydgate's *Pilgr.* 8098 ff.:

"Huntyng for hert outhur for ynde,
Chasyng for Rayndeer or for Roo,
Huntyng for buk outhur for do?"

3751-3802. The story of Venus and Mars ensnared by Vulcan is a favourite theme of mediaeval authors. We find it in the *R. de la R.* 14445-786, also in Gower's *Conf. Am.* ii, p. 148 ff. Chaucer based his *Compleynt of Mars* upon it. Comp. also *Knights Tale* 1525 ff.; *Troilus* iii, 22 724 f. For other allusions to Mars and Venus in Lydgate's writings, see Schick's note on l. 126-28 of the *T. of Gl.*

With l. 3791 f. is to be compared Chaucer, *House of Fame* i, 138 f.: "Vulcano,—That in his face was ful broun." Gower, *Conf. Am.* ii, p. 149:

"his figure,
Both of visage and of stature,
Is lothly and malgracious."

These traits are in accordance with the portrait of Vulcan given by the mythographers; see Albr. l. c. V: "Vulcano deo ignis, rustico turpissimo, in conjugium erat consignata." I may here refer to the "locus classicus" of the story of Venus and Mars: Homer, *Odyssey* viii, 266-366.

3755. There is no doubt that our author refers to the bed in the *Roman de la Charette* which is pierced by a lance. Comp. *Hist. Litt.* xv, p. 257.

3773. *compass* = contrivance, plotting. Comp. Chaucer, *House of Fame* 461 f.:

"How, maugre Juno, Eneas,
For al hir sleighte and hir compas,
Acheved al his aventure."

Gower, *Conf. Am.* i, p. 238, "his slich compas." In Chaucer as well as in Gower we also find the form *compassment*. See *Legend* 1416; *Conf. Am.* i, p. 237, 19. In the *Temple of Glas* 871 we have the verbal noun *compassing* with the same meaning. The verb *compassen* occurs several times in Chaucer and Gower. See *Romaunt* 194, *Legend* 1414 and 1543; *Conf. Am.* i, p. 240, 14, and 263, 23; iii, p. 161, 4, etc. I find it also in other works of Lydgate. See *F. of Pr.* i, 8 C iii.:

"This Medea voyde of shame and drede,
Compassed bath of wilfull false hatrede,
that Theseus the sonne of king Egec.
with newe poyson shal denoured be."

C iv: "by full false treason—she compassed the destruccion"; I, 10 D vi: "This he compassed full falsly of malice"; I, 11 E i [Tyestes]:

"compassed a mene
By sleightly wyles that wer incomparable
To corrupt my wiues chastitie."

3798. *tachchis* = manners, qualities; the word has the same meaning in Chaucer, *House of Fame* 1777 f.:

"Ye masty swyn, ye ydel wreeches,
Ful of roten slowe tecches."

Also in *Romaunt* 6517:

"riche men han more tecches
Of sinne, than han pore wreeches."

Hoccleve, *Reg. of Pr.* 3364: "wykked teichis and vices eschue." The word usually means *defect*. Fr. *tache*, see Körting 8004. Instances are numerous. See l. 6183 of our poem: *F. of Pr.* i, 13 E v: "weomen . . haue no tatche of mutabilitie"; Chaucer, *Against Women Unconstant* 18: "That tache may no wight fro your herte arace." *Troilus* iii, 934 f.:

"wreeches wol not lere
For verray slouth or othere wilful tecches."

3802. *wilde fire*] Here the expression does not mean a disease, erysipelas, although it is frequently found in the execrations of that time. Comp. Chaucer, *Rekes Tale* 252: "A wilde fyr up-on thair bodyes falle." *Marchantes Tale* 1008:

"A wilde fyr and corrupt pestilence
So falle up-on your bodies yet to-night."

In our passage *wilde fire* means a fire not easily put out. Comp. *Wife of Bath's Prolog.* 373: "Thou lyknest it (viz. woman's love) also to wilde fyr." *Troop-Book* i, 2 A v:

"Out of whose mouthe leuen and wyldre fyre
Lyke a flawme euer blased out."

Gower, *Conf. Am.* ii, p. 200:

"A wilde fire into the depe
They caste among the timber werke."

The French for l. 3802 reads: "Elle voudroit quil fust ore ars."

3803-96. The French has only 40 ll. The idea of placing the fatal well into the garden of Deduit originates from the *R. de la R.* which relates the history of the unfortunate lover in l. 1487 ff. Lorriss's source was Ovid, *Metam.* iii, 407 ff. Our poem touches once more upon the story from l. 4258-63.

3812. *torage*] Old French *terrage*, *tarrage*, *torage*. Comp. Furnivall's note on l. 9462 of the *Pilgr.* The word does not occur in Chaucer, but

there are some more instances in Lydgate's writings. See l. 3931 and 3943 of this poem. Comp. further *Secrees* 1886: "[Watrys] Which tarage haue of foreyn dyvers sondys," and 2001: "Of tarrage and stok good and holsom wyne."

Pilgr. 9457 f.:

"the ffrit

Bereth the tarage off the tre."

9462:

"The bud hath tarage off the roote."

Chorle and Bird (Halliwell, p. 180): "holsom fressh tarage" (viz. of wine); and further (p. 192):

"frute and trees and folke of every degre

Fro whens they come they take a tarage."

Trevis of the kynges coronacion st. 2, 4 (Add. MS. 29729):

"arthoure was knyghtly and charles of gret prise

And of all these thy grene tender age

. shalle take a tarage."

Trop-Book, ProL, A i b:

"The rootis vertue thus can the sent renewe

In euery parte the tarage is the same."

F. of Pr. I, 13 E v.:

"of the stocke the fruite hath hys tariage (!),

pilgrimes may go ful ferre in their passage

But I dare say, how farre that ener they go

there bideth some tarrage of y^t they cam fro."

E V b.: "tonges that haue a tarage of treason." In his glossarial index Steele interprets the word by *flavour*; this sense would be perfectly suitable in some cases; in other instances, however, the meaning is more general, and means perhaps *kind* or *quality*.

ll. 3897 ff. The whole chapter numbers only 58 ll. in the French, just half the number employed by Lydgate. The story of Pyramus is only briefly treated (Fol. 16):

"Ainsy se la lettre ne ment

Se mua anchiennement

Par maniere assez merueilleuse

Un mourier par la mort piteuse

De Pyramus et de tisbe

Quant Ilz furent si destourbe

Pour la grant paour du lyon

Quil en prirent occasion

Deulx occire a leurs proprez mains."

For the primary source comp. Ovid, *Metam.* iv, 55 ff. How much this classical tale was in favour with Middle English poets is shown by Schick's list in his note on l. 80 f. of the *T. of Gl.* To the instances given by Schick might be added *Amor vincit omnia*, st. 3 f. (Add. MS. 29729).

3941. *lake*] The word occurs in Chaucer, *Sir Thopas* 147:

"He dide next his whyte lere

Of cloth of lake fyn and clere

A breech and eek a sherte."

It means a kind of white linen cloth. *Laken* is not only a common Dutch word (comp. Skeat, *Student's Chaucer*), but also a Low-German expression for *blanket*.

3955 ff. Comp. Ovid, *Metam.* iv, 125 f.:

"Arborci fetus aspergine caedis in atram
Vertuntur faciem."

The changing colour of the fruit I think gave rise to this fable. See Plinius, *Nat. Hist.* xv, 97: "Moris succus in carne vinosus, trini colores, candidus primo, mox rubens, maturis niger."

3995. *algate*] O.E. *algeats* = altogether. Here the meaning is *under all circumstances, at any rate*. Comp. *Pilgr.* 2178:

"Thus sholde euery shepperde do,
Resoun algate techeth so."

Troy-Book I, 6 D ii b:

"And if sole that thou wylt algate
Thy purpose holde."

F. of Pr. I, 23 G v b: "we algate shall dye." In Chaucer the word occurs, also in the extended form *algates*, often enough; we find it also in Gower's *Conf. Am.* iii, p. 55, 23; p. 16, 22, and p. 355, 14; in Hoccleve's *Reg. of P.* it is very frequent, comp. l. 1248 (*algatës*), 1828, 1986, 2055, 2240, 2943, 2991 (*al-gatis*), 3495, 3667, 3961 (*algatës*) 4659 (*algatës*), 4827.

4001-14. Comp. Plinius, *Nat. Hist.* xvi, 51: "Hanc Sextius smilacem a Graecis vocari dicit: et esse in Arcadia tam praesentis veneni, ut qui obdormiant sub ea cibumve capiant, moriantur." Comp. also what Pliny later on (64) tells of the ash-tree (*fraxinus*): "tantaque est vis, ut ne matutinas quidem, occidentisve umbras, cum sunt longissimae, serpens arboris eius attingat, adeo ipsam procul fugiat." In a similar way the Physiologi fabulize about the tree *Peridexion*.

4022-32. *a serpent daring under flours*] One of Lydgate's favourite figures of speech. Comp. *Pilgr.* 15158 ff.:

"for I resemble the serpent,
Wyche, vnder herbys freshe and soote,
Ys wont to daren by the roote."

Troy-Book I, 5 C iii:

"vnder floures depeynt of stabynesse
the serpent dareth of newfangelnesse."

F. of Pr. I, 19 G iii:

"She [viz. Dalilah] like a serpent daring vnder floures,
or lyke a worme that wrotheth in a tree,
Or like an adder of manyfolde coloures,
right freshe appering and faire vpon to see
For shrowded was her mutabilitee
with lowlihede," etc.

I think we must make the *R. de la R.* responsible for the frequency of this figure. Comp. l. 17270-17300. The lines of Virgil referred to in this passage read:

"Qui legitis flores et humi nascentia fraga
Frigidus, o pueri, fugite hinc, latet anguis in herba." (Egl. iii, 92 f.)

Comp. Marteau's note 15 in vol. iv.

4112. *Empedokles*] philosopher, poet and physician, born after 500 B.C. at Agrigentum in Sicily, died about sixty years old. Comp. Horat. *Ep.* I, 12, 20; Cicero, *De Orat.* I, 50; for further references see Überweg-Heinze, *Geschichte der Philosophie des Altertums*, 8 Aufl. 1894. The story about Ætna is rejected as fictitious by Strabo. As to the story itself see the account in Lemprière, *Class. Dict.* p. 324. The *R. de la R.* refers to this story in l. 17739 ff.

4113 f. The original reads: "Qui trop mellancolieux fu." "Fols et melancolieux," a frequent expression in O.E. poetry.

4116. The French reads :
 (fol. 16) : " Car le feu dont Venus esprent
 Est plus ardant qui garde y prent
 Et plus nuist anchois con lestaigne
 Que li feux dethna la montaigne."

4127-4226. In the original, this chapter contains only 41 lines. The 20 lines referring to the story of Icarus and Phaethon are expanded into 66 lines. As to the story of Icarus see *Met.* viii, 183 ff.; Hygin, *Fab.* 40 : *R. de la R.* 5468 ff. Comp. also *Hours of Fame* 929 ff. Phaethon's story is told in Ovid, *Met.* ii, 47 ff. Comp. also *Hours of Fame* 941 ff. : *Troilus* v, 663-65.

4178. *fethres white and donne*] Comp. *Pilgr.* 3830 : "the skyës dyrke & donne" : *T. of Gl.* 30 : "skyes donne" ; see Schick's note : *Ballade queen unto þe king henry* (Add. MS. 29729, fol. 145 b), st. 2, 4 : "skyes donne."

4191. *a-cule*, O.Fr. avaler = to come down, fall. Comp. *Pilgr.* 14245 : "Thys wynd kan maken hem avale" : 20783 "avale a-down."

4194. *A mene ys good in alle thing*] A favourite theme with M.E. writers—*mene*, *mesure* is the same notion which in M.H.G. poets figures as *māze*. Comp. Wilmanns, *Leben und Dichten Walthers von der Vogelweide*, p. 238 f. and iii, 493. Comp. *F. of Pr.* I, 9 C iii b :

"who climeth highest, his fal is fardest down
 a mene estate is best, who could it knowe,
 twene high presumig & bowig down to low."

Countenance de table (Add. MS. 5467 Fol. 68) :

"Be meke in mesure not hasty bot tretable
 Ouermoeche is not worth in nothing."

In Chancer's *Book of the Duchesse* 881 f. the lover, praising his lady, tells us :

"In alle thinges more mesure
 Had never, I trowe, creature."

Hoccleve, *R. of Pr.* 1335 :

"Mesure is good ; let hir þe gye and lede,
 Be war of outrage" ;

in l. 2420 f. the poet says of a king :

"If he his tonge with mesures reyne
 Gouvernē, than his honour it concerneth."

Male Regle 356 : "let the mene thee souffyse."

4265 f. Comp. *Troy-Book*, II. 11 Fi :

"suche as coude with countenance glade
 Make an Image that wyll neuer fade
 To countrefete in metall tree or stoon
 The sotyll werke of pygmaleon."

4265-4280. Ovid, to whom Lydgate (but not the French poet) refers, tells the story of Pygmalion, *Met.* x, 243 ff. Again the simplicity of the French text contrasts with the prolixity of Lydgate's version in a striking manner :

(fol. 16 b) : " Et pymalions ensement
 Y ayme vne ymaige dynoire
 Qu'il meismez cest chose voire
 Anoit fait a ses proprez mains
 Et laoure et sert soirs et mains
 Et a soy meismez estriue
 Comme se ce fust chose vine."

Comp. with these last two lines ll. 4279-80 of our poem:

"Which made hym selfe [for] to stryve,
Lyche as hyt had[de] ben alyve."

Pygmalion plays an important part in the *R. de la R.* l. 21593-21877. See Marteau's note 75. In Lydgate's original we hear again of Pygmalion later on, see *E. A.* fol. 37. Comp. also Chaucer, *Phis. Tale* 13:

"lo I, Nature,

Thus kan I forme and peynte a creature,
whan that me list; who can me countrefete?
Pigmalion noght, though he ay forge or bete,
Or grave, or peynte."

4227-4344. Comp. with these 118 lines the corresponding 58 lines in the French text. ll. 4242-51 read in the French simply:

"Car Il se fait

Bon chastier par aultrui fait."

4284. Pasiphae, like Medea and Mirra, is referred to in *De Planctu Naturae*, l. c. p. 450: "Pasiphae etiam hyperbolicae Veneris furis agitata, sub facie bovis sophistice cum bruto bestiales nuptias celebrans, paralogismo sibi turpiori concludens, stupendo bovis conclusit sophismate." The story is told in Ovid, *Ars. Am.* i, 295 ff.; it is referred to in Chaucer, *Wife of Bath's Prolog.* 733-36.

4287. The story of Mirra is narrated in *Met.* x, 298; Hyg., *Fab.* 58, 275; Boccaccio, *De Cas. Vir.* and Lydgate's *F. of Pr.* (i, 15). See again, *De Planctu Naturae*, l. c.: "Mirra etiam cupidinis aculeis stimulata in patris dulcore, a filiae amore degenerans, cum patre matris exemplavit officium."

4300. There is no reference to Phaedra in the *R. de la R.*, nor in Alanus ab Insulis. But the classical sources of her story are very numerous. Comp. Hyg., *Fab.* 47, 243; Virg., *Aen.* vi, 445; Ovid, *Her.* 4, 74; *Ars. Am.* i, 511 ff. The story has found a pathetic treatment in the *Hippolyt* of Euripides and Seneca, it is contained in Boccaccio's *De Cas. Vir.* and Lydgate's *F. of Pr.* (i, 12). Phaedra, sister of Ariadne, is also mentioned in Chaucer, *House of Fame* 419, and in *Legend* 1970 ff.

4302. For the classical sources for the story of Tereus, see Hyg., *Fab.* 45; Ovid, *Met.* vi, 424 f.; Virg., *Ge.* 4, 15, 511. In a later part of the French original the story is told at great length. See fol. 37b and 38 of the Dresden MS. See also Chaucer's *Legend of Philomela* in the *Legend of Good Women* 2228 ff. and *Troilus* ii, 64-70; Lydgate's *T. of Gl.* 97-99 (see Schick's note), and, last not least, the detailed account in Gower's *Conf. Am.* ii, 313 ff.

4307 ff. The French original only devotes three lines to this story. Comp. Ovid, *Met.* viii, 6 ff.; *Trist.* ii, 393; Hyg., *Fab.* 198; Boccaccio's Tragedies and Lydgate's *F. of Pr.* i, 8. Comp. Chaucer, *Legend* 1907 ff., *Parl. of Foule*, 292, and Skeat's notes.

4329 ff. I refer back to the note on l. 3521 ff. Comp. also Alanus ab Insulis, *De Planctu Naturae* l. c. p. 450: "Medea vero proprio filio novercata, ut inglorium Veneris opus quaereret, gloriosum Veneris destruxit opusculum."

4333. The story of Phyllis is told in Ovid, *Her.* 2; see also *Ars. Am.* ii, 353 f.; *Trist.* ii, 437; Hyginus, too, has a short account; *Fab.* 59 and 243. Comp. Schick's note on l. 86-90 of the *T. of Gl.* Schick's references prove how very popular the story was in the Middle Ages.

4336 ff. Dido, too, is a figure often quoted in mediaeval authors. Comp. the instances which Schick gives in his note on l. 55-61 of the

T. of Gl. The reference to Virgil is only in Lydgate's version. The author of the French original found the story in the *R. de la R.*

4337. *hest* with the meaning of *promise* is not very frequent, although not uncommon in M.E. Comp. Chaucer, *Troilus* v, 355: "she nil hir hestes breken for no wight"; *Frankeleneys Tale* 336: "holdeth your heste."

Holy Rood 74: "That thai had bene eumen right
To the land of heste."

In Hocceve's *Reg. of Pr.* *hestes* occurs four times: 1593, 3694, 4821, 4968, but always with the signification of *laws, orders*.

4497. *nat a myte*] *mite*, O.Fr. *mite* = a small coin, is frequently used to signify something very small or unimportant. Comp. Hein, *Über die bildliche Verneinung in der mittelenenglischen Poesie* (*Anglia* xv, p. 134): "Keine münze wird in der mittelenenglischen poesie häufiger im bildlichen Sinne gebraucht als *mite*. Dieses wort kehrt überhaupt zur wiedergabe des an wert geringsten bei den me. Lichtern im vergleich zu allen andern bildern am häufigsten wieder."

4583. *rowne*] to speak lowe, to whisper. Comp. *Troy-Book* 953: "Some rownyng and some spake a-brode"; *F. of Pr.* I, 19 G ii b: "with hys (viz. Samson's) wife they (viz. Philistes) priuely gan rowne"; Chaucer, *Squires Tale* 208: "Another rowned to his felawe lowe." Gower, *Conf. Am.* ii, p. 307:

"Thesens in a prive sted
Hath with this maiden spoke and rouned."

Hocceve, *Male Regle* 172: "rownyngly I spak no thyng on highte." *R. of Pr.* 1271:

"seint Ambrose. astonel sore of this
Anon right rowned to his compaignye."

The verb is used transitively in Chaucer, *House of Fame* 2043 ff.:

"every wight . .
Rouned ech in otheres ere
A newe tyding prevely."

4678 ff. *The noble sentence of Cuto* is taken from Dist. iv, 28:

"Parce laudato: nam quem tu saepe probaris,
Una dies, qualis fuerit, ostendet amicus."

Comp. Schick's note on l. 295 of the *T. of Gl.*

4715-26. The statement that Lycaon

"slough and mordred with his honde
Hys gestys soothly enerychon"

is an addition of Lydgate's. According to Ovid, *Met.* i, 196 Lycaon was changed into a wolf, because he had tried to murder Jupiter himself, who was his guest. Comp. also Hyg., *Fab.* 176 ff. Gower tells the story of Lycaon in *Conf. Am.* iii, p. 204 f. Comp. also *F. of Pr.* I, 14 F i b f.

4927 ff. The quotation of the marginal note is taken from Ovid, *Ar.* iii, 61 ff.:

"Dum licet, et veros etiamnum degitis annos,
Ludite: eunt anni more fluentis aequae:
Nec quae praeteriit, iterum revocabitur unda,
Nec quae praeteriit, hora redire potest."

5120 ff. *Regia solis erat*] Thus begins the beautiful description in Ovid, *Met.* ii, 1 ff.

5379-81. Passages in which the blindness of Cupid is mentioned are very frequent. Comp. *Pilgr.* 8135 f.: "Cupide—The blynde lord"; *F. of Pr.* I, 14 T iii b: "blynd Cupide": I, 23 G vi: "Poetes sayen

he is to blind to ben a Judge"; and again, "He is depaynt like a blynd archere." Chaucer, *Legend* 169-70:

"And al be that men seyn that blind is he,—
Al-gate me thoughte he mighte wel y-see."

Hous of Fame 136-37: "Cupide—Hir (viz. Venus) blinde sone"; *Romaunt* 3703: "The God of love, blinde as stoon"; Gower, *Conf. Am.* i, p. 43: "love is blinde and may nought se;" further, p. 328: Cupide

"which loves cause hast for to guide,
I wot now wel that ye be blinde;"

iii, p. 16: "The boteler (viz. of the two tons of Jupiter), which bereth the key,—Is blinde"; iii, p. 351: "the blinde god Cupide;" p. 369: "This blinde god."

5411-5514. The model of our poet's description is the *R. de la R.* But the two different bows and sets of arrows are by no means the invention of Lorris. We find them already in the works of his predecessors. Comp. for instance *De Venus la Deesse d'Amor*, st. 247-250:

"Icele cambre estoit la ou li deu d'amors
Auoit tos ses repairs, ses delis, ses retors.
Iluec nei deus koeures qui pendoient a flors,
Qui bien estoient paint des roses et de flors.
Et ens en l'un des koeures qui pendoit plus aual
Auoit saietes, li fer sont de metal,
Et li alquant de plonc: qui en ert naures par mal,
N'amera mais en cest siecle mortal.
A l'autre koeure qui pendoit par engin
Auoit saietes, li fer erent d'or fin;
Qui en ert naures al soir et al matin,
Ce fait amors torner a sa [maniere] enclin.
Li dex d'amor, quant se uait deporter,
De ces saietes fait auoec lui mener,
Contre ses dars ne se puet nus tencer,
L'un fait hair et l'autre fait amer."

Comp. *The Court of Love* 1315 f.:

"The Golden Love, and Leden Love thai hight:
The tou was sad, the toder glad and light."

Spencer also speaks of Cupid's "bow and shafts of gold and lead" (*Colin Cloute* l. 807).

For other allusions to Cupid's different species of arrows see Schick's note on l. 112-16 of the *T. of Gh.*

In the story of Daphne told by Gower, Cupid casts a dart of gold through the heart of Phoebus, whilst he wounds Daphne with a dart of lead. See *Conf. Am.* i, p. 336, and again iii, p. 351 and 352.

5691-5696. The prolixity of this passage is obvious. Comp. what is said in Gower's *Conf. Am.* ii, p. 124-25 relative to the epitaph of Iphis:

"And for men shall the sothe wite
They have her epitaphie write
As thing, which shulde abide stable,
The lettres graven in a table
Of marbre were and saiden this;" etc.

6048 ff. *adumant*] The reference in the marginal note is to Aristoteles, ΠΕΡΙ ΟΥΡΑΝΟΥ ii, 2. This stone is also mentioned in some of the physiologi. See the lists in M. F. Mann, *Der Restitutive Dirin*, p. 31 ff. Lauchert's remarks about the origin of the chapter *De Magneto* (*Geschichte des Physiologus*, p. 32) are at least inaccurate. The mediaeval books on

natural history, too, know the attractive power of the magnet. Comp. Isidor. *Etymol.* xvi. 4. 1; Vincentius Bellovacensis, *Speculum Naturale* viii, 19 f.; Brunetto Latini, *Livres du Trésor* (ed. Chabaille), p. xi, where the editor gives an interesting account on the occurrence of this stone in Early French literature. It forms, of course, a component part of the different lapidaries. Comp. Marbod § xix; first French Version, 19 (Pannier, *Lapidaires Français*, p. 50); *Lapid. of Modena* 21 (Pannier, p. 101); *Lapid. of Berne* 21 (Pannier, p. 130); *Lapid. of Cambridge* 18 (Pannier, p. 160).

l. 6079 ff. *amber*] The yellowish translucent fossil resin found chiefly along the southern shores of the Baltic. Its electric properties were even known to the Ancients. Electric, called from the Greek name *ἤλεκτρον*. The gift of attraction perhaps was the reason that a piece of amber was used as an amulet to attract lovers. Comp. Isidor. *Etymol.* xvi. 8. 7: "Ex ea fiunt decoris gratia agrestium feminarum monilia, vocari autem a quibusdam *harpaga*, eo quod attritu digitorum, accepta caloris anima, folia, paleasque, et vestium fimbrias rapiat, sicut magnes ferrum." Cp. further Isidor xvi. 8. 6 and 24. 1; xvii, 7. 31; *Spec. Nat.* viii, 103 f. Solinus cap. xx, 8, etc.

6123 can only mean: which, with regard to their figures, exhibit a great variation. The French reads: "Moult de merueilleuses figures."

6158. *Emeraudus grene*] smaragdi. Comp. Isidor. *Etymol.* xvi. 7. 1; *Spec. Nat.* viii, 99 ff.; Pannier, l. c. p. 41. 86, 118. 150, 244. and 262. The emerald was chosen on account of its wholesome effect upon the eyes.

6169 ff. See also ll. 6800-14 and 6873-6899 of our poem. Comp. *F. of Pr.* I. 8. C v.:

"Innocentes can not deme amys,
Namely of wiues that ben found true
Clerkes may write, but doutles thus it is,
of their nature they loue no thinges newe,
Stedfast of hert, they change not their hew."

And again C v b.:

"sely women kepe thier (!) stedfastnesse,
aye vndefouled saue sumtime of their kind.
They muste puruay whan men be found vnkind."

The fickleness of the female sex is often touched upon in Middle-English and Old French poetry. Comp. *Troy-Book* i, 1845-1904 and iii, 4276-4342; *R. de la R.* 18820-36, 16996-17020, 10307-10330. *La Contenance des Femmes* in A. Jubinal, *Nouveau Recueil de Contes* ii. p. 170 ff. The irony of Lydgate reminds me of two other poems in Jubinal's collection, *De la Femme et de la Puc.* l. c. ii. p. 326. and *Des Femmes*, l. c. II, p. 339. Comp. also *Li Epytles des Femmes* and *L'Evangile as Femmes* in Jubinal, *Jongleurs et Trouvères*, p. 21 ff. and 26 ff.

6195 ff. Literally Chaucer's favourite line. See *Knightes Tale* 903: "For pitee renneth sone in gentil herte." Compare further *The Tale of the Man of Lawe* 562. *The Marchantes Tale* 742. *The SQUIRES Tale* 470, *Legend* 503. See Skeat's note on this line in his *Oxford Chaucer*.

The more general idea that *pité* and *gentillesse* are companions is also often expressed in mediaeval allegorical love-poetry. Comp. *De Venus la Déesse d'Amor* st. 183:

"En cent mil cuers gentis n' i a un seel felon.
Humilite, gentillece, pité sont compaignon."

Chaucer. *Legend* 1078 ff. (Dido and Aeneas):

"Anoon her herte hath pitee of his wo,
And, with that pitee, love com in also;

And thus, for pitee and for gentillesse,
 Refreshed moste he been of his distresse."

Troilus III, 402 f. may also be compared.

6217 ff. On the fading away of youth and beauty there is a similar passage in *F. of Pr.* I, 1 A vi.

6262 ff. Comp. *F. of Pr.* I, 13 E v:

"their husbondes in causes smal or grete
 Whatsoeuer they say, they cannot counterplete.

Blessed be God þe hath them made so meke,
 So humble and fearefull of their condicions
 For though men would causes *and* matter seke
 Ayeins their pacience to fynd occasions,
 They have refused al contradiccions,
 And them submitted throw their governaunce
 Onely to mekenes and womanly suffraunce

I speake of al, I speake not of one,
 that been professed vnto lowlines,
 thei mai haue mouthes, but langage haue thei none
 al true husbondes can beare herof witnes,
 for wedded men, I dare right well expresse,
 That haue assayed and had experience,
 Best can record of witley pacience.

For as it longeth to men to be sturdy,
 And sumwhat froward as of their nature,
 right so can weomen suffer patiently,
 And all wronges humbly endure,
 Men should attempt no maner creature,
 And namely women their mekenes for to preue
 which may wel suffer while no man doe them greue."

See what II. 6791-6800 relate about meekness. With this passage may be compared *R. de la R.* 9495-9500.

6268. Comp. *F. of Pr.* I, 13 E IV.:

"thei mai haue mouthes, but langage haue thei none
 al true husbondes can beare herof witnes."

I, 23 G v: "A mouth he hath, but wordes hath he none." Comp. also Schick's note on l. 823 ff. of the *T. of Gl.*

6276. The reference to the *philisophre* proves correct. Comp. Aristotle, ΠΡΟΒΑΗΜΑΤΑ, B. 3.

6300-14. Comp. *F. of Pr.* I, 19, G ii b.: further the last entry in the Add. MS. 29729, warning the false pity of ever-weeping women (vol. i, p. xxviii). The *R. de la R.*, too, points out how easily women are moved to tears.

6310. Comp. *Troilus* IV, 150 f.:

"the teres from hir eyen two
 Doun fille, as shour in Aperill, ful swythe."

6342. How well women are able to keep within the bounds of propriety is also told in the *R. de la R.* 9697 ff., and 9740 ff.

6350. Comp. *F. of Pr.* I, 1 A vii: "false lust doth your bridell lede"; I. 3 B iii b: "Pride of Nembroth did the bridell lede"; I, 7 C i:

"fortune dyd his bridell lede
 To great richesse."

I. 8 C iv: "feined fa[il]-enes doth the brydle lede"; I, 20 G iv b: "doubleness dyd their brydle lede." Comp. also Schick's notes on l. 878

and 1197 of the *T. of Gl.* Similar phrases are used by Hoccleve, see *R. of Pr.* 365 f. and 2871 f.

6361-6374. Comp. *F. of Pr.* I. 19 G ii b:

"But weomen haue this condicion,
of secret thinges whan they haue knowleging
They holne inward their hertes ay freting
Other they must dye or disceure,
So brette of custome is their nature . . .
Such double trust is in their weping
to kepe their tonges women cannat spare,
Such weping wines euil mot them fare
and husbandes I pray god yene them sorow.
That to them tel their counsail ene or morowe."

l. 6387-88. Cp. *Pilgr.* 14311 f.: "They blowe many a blast in veyn. They senere the chaff fer fro the greyn." *Ryght as a ramnes horne.* 7, 6 (Add. MS. 29729): "we dyde the cokkel from the puryd corne." *Pilgr. Perf.* (W. de W.) 134 b: "As the flayle tryeth þe corne from the chaffe."

Similar expressions might be collected from contemporaneous writers. Comp. Chaucer's *Leg. Prologue A.* 529: "Let be the chaf, and wryt wel of the corn." Gower, *Conf. Am.* I. p. 32: "The chaf is take for the corne"; p. 231: "bringe chaffe and take corn"; ii, p. 59: "To winne chaffe and lese whete."

6389 ff. *Serpent*] The notice that the serpent stops up its ears is found in the Bible, *Ps.* lviii. 5. Lauchert (p. 21, note 1) believes that this very passage has given rise to our story, which is found in Greek MSS., good Latin ones, and mediaeval versions of the *Physiologus*. Comp. Isidor's *Etym.* xii. 4. 12 (aspis); Brunetto Latini i. 5. 139; and *Spec. Nat.* xx. 20 f. See also Gower, *Conf. Am.* i, p. 57, etc. An allusion to our story is made in *Old English Homilies* (ed. Morris) ii, p. 49. For allusions in German and Italian literature see Lauchert, p. 173 ff., 190 and 198.

I think that the writer of the marginal note had in mind the passage from Isidor above referred to: "fertur autem aspis, cum coeperit pati incantatorem, qui eam quibusdam carminibus propriis evocat, ut eam de caverna educat, illa cum exire noluerit, unam aurem ad terram premit, alteram cauda obturat et operit."

6402-15. Comp. *F. of Pr.* I. 13 E v:

"Fayth and flattery they been so contrary,
they may together hold no sojour,
Nor simples which that cannot vary,
May neuer accord with a baratour.
Neither innocence with a losengour,
Neither chastitie cannot herself apply,
Her to confourme unto no ribaudye."

Further *R. de la R.* 10289-302:

"Car il n'est fame, tant soit bonne.
Vielle ou jone, mondaine ou nonne,
Ne si religieuse dame,
Tant soit chaste de cors et d'ame,
Se fen va sa biauté loant,
Qui ne se délite en oant:
Combien qu'el soit lede clamée,
Jurt qu'ele est plus bele que fée,
Et le face séurement,
Qu'el fen croira legièrement;

Car chascune cuide de soi
 Que tant ait biauté, bien le soi,
 Que bien est digne destre amée,
 Combien que soit lede provée."

6438 ff: *Panther*] Comp. the researches of Lauchert, p. 19. To the best of my knowledge, the animal forms a component part of each of the western physiologi. It is also contained in the fragment of the O.E. physiologus. Isidor (xii. 2. 8) does not mention the sweet breath of the animal, but the accounts of Brunetto Latini (i, 5. 196) and of Vincentius Bellovacensis (xix, 99 f.) have all the traits of Lydgate's representation.

With regard to the statement that women have as many virtues as there are spots on the panther compare the German poet Hugo of Langenstein, who uses the same simile with relation to Christ (*Martina* 96. 111, etc.). Allusions to the sweet breath of the animal are very numerous; the sanative power of this breath is likewise often mentioned, see Lauchert, p. 175 ff., 183, 185, 187-90, 193, 199, 200, 201. In the Prov. physiologus the effect of the breath is said to be deadly.

6448-92. Comp. what is told in the *R. de la R.* (8597 ff., 14180 ff., 15031 ff.) about the greediness of women.

6523 ff. marginal note. *In arduis nidificat*] Comp. Job xxxix. 27: "in arduis ponet nidum suum."

6528 ff. *Eagle*] Originally the physiologi know nothing about the eagle's sharp eyes and the experiment of testing the young birds' strength of sight, but in the Old French bestiaries and in the physiologus of the Waldenses these traits are contained. Isidor (xii, 7. 2), Brunetto Latini (i. 5. 147) and Vine. Bellov. (xvi, 35) also relate the story of the old eagle testing his young. For literary allusions comp. Lauchert, p. 171 ff., 183, 191, 196 ff., 199.

6546-49. Comp. Hoccleve, *R. of Pr.* 3579 ff.:

"but verray god & man
 Conseyued was thorow þe humilite
 Whiche he be-heeld in þat blyssed woman."

Gower, *Conf. Am.* 1, 152:

"That other point I understood,
 Which most is worth and most is good
 And casteth lest a man to kepe,
 My lord, if ye woll take kepe,
 I say it is humilite,
 Through whiche the high Trinite
 As for deserte of pure love
 Unto Marie from above
 Of that he knewe her humble entente
 Hir owne sone adown he sente
 Above all other, and her he chese
 For that vertu, which bodeth pees."

And farther, ii, p. 186:

"For by that cause the godhede
 Assembled was to the manhede
 In the virgine, where he noue
 Our fleshe and verray man becomee."

These passages are to be traced back to St. Bernard's saying: "Beata Maria, ex virginitate placuit Deo, sed ex humilitate conceptum deum." Comp. p. 129 of Furnivall's edition of the *R. of Pr.* I refer also to the

allusion to the mother of Christ in *Le Dit des Femmes*. See Jubinal, *Nouveau Recueil*, ii, p. 334.

6554-86. How modest and simple and innocent women are is pointed out at great length in *F. of Pr.* 1, 20 G iii b f. I may be allowed to quote the following stanzas:

"Of one deuise they holde them not apaide
they must ech day haue a straunge wede,
If any be better then other araied
of frowarde grutching they fele their heart blede
For euery eeche thinketh verely indede,
a morowe pryeng in a myrour bright,
For to be fairest in her owne sight.

They can their iyen and their lokes dresse
To drawe folkes by sleightes to their eare,
And somwhile by their frowardnesse,
And feyned daunger they can of men recure
What euer they lyst, such is their auenture.
Agein whose sleightes force nor prudence,
May not auaille to make resistence.

With constreint weping and forged flatterie
subtill spech farcid with plesauce,
And many false dissymuled maladye,
Though in their herts they fele no greuaunce
And with their couert sobre daliaunce,
Though underneth the double serpent dare,
Ful many a man they haue brought in their snare.

O swetnesse full of mortalitie,
serpentine with a pleasaunt visage,
unstable ioye ful of aduersitie,
O most chaungeable of heart and of corage
In thy desiers hauing this anauntage,
what euer thou list to daunt and oppresse,
Such is thy fraunchise Bochas bereth witnesse."

The *Troy-Book* dwells upon the envy and vanity of women in book i, l. 2672-2699. Comp. also *R. de la R.* 8793 ff., 8849 ff., 13871 ff.; further Lydgate's ballad, *Right as rummes horne*.

Women's art of dissimulation is pointed out in another passage of the *Troy-Book*. Comp. i, 2072-96.

6565 f. At that time women used to wear horns at their ears, and to these horns they fastened their veils. Against this foolish fashion inveighs a *Ballad on the forked head-dresses of ladies* (Halliwell, *M. P.*, p. 46). In France, too, this fashion reigned more than two centuries. Comp. *Hist. Litt. de la France*, xxiii, p. 248. In French literature we find a *Dit des Cornetes* (Jubinal, *Jongleurs et Trouvères*, p. 87); see also *La Contenance des Femes* (Jubinal, *Nouveau Recueil*, II, p. 176). Jean de Meung alludes several times to this folly in fashion; see *R. de la R.* 13895 ff.:

"Sus ses oreilles port tex cornes,
Que cers, ne bués, ne unicornes,
S'ils se devoient effronter,
Ne puist ses cornes sormonter."

In a note on this passage Marteau refers to the miniatures of that time. Another allusion from Meung's *Testament* is also quoted in *Hist. Litt.* xlii. p. 248. Comp. E. Gattinger, *Die Lyrik Lydgates*, p. 58 f., and my remarks in *É. A.* p. 250.

6584-86. A counterpart to these lines is found in Chaucer, *Tale of the Man of Lawe* 174 f.:

"Housbondes been alle gode, and han ben yore,
That knowen wyves, I dar say yow no more."

6604. *Ruby*] Red sapphire. Comp. note on l. 6685.

6640-42. *pose*, O.E. *gepōs*; comp. Sweet, *A.S. Dictionary*. Bosworth-Toller gives *gepōs*; this, however, is certainly wrong as is evident from the form *wip gepōsu*. The word is comparatively rare, and it occurs, as far as I can see, only twice in Chaucer, in both cases rhyming with *nose*. *Reves Tale* 231 f.:

"He yexeth, and he speketh thurgh the nose
As he were on the quakke, or on the pose."

Manciple's Prologue, 61 f.:

"he speketh in his nose,
And fneseth faste, and eek he hath the pose."

6623-56. With regard to the delegation of Genius, the priest of Dame Nature, comp. Alamus, *De Planctu Naturae*, l. c. 479 B f.; *R. de la R.* 20029 ff.; Gower, *Conf. Am.* i, 48 ff. The rather witty turn which the narrative of Alanus assumes in our poem is not original, it was suggested by the *R. de la R.*

6635. To curse "with bell and book," or, "with bell, book, and candle," a phrase popularly used in connection with a mode of solemn excommunication formerly practised in the Roman Catholic Church. After the formula had been read and the book closed, the assistants cast the lighted candles they held in their hands to the ground so as to extinguish them, and the bells were rung together without order (*Cent. Dict.*). Comp. *Cursor Mundi*, 25038:

"Pilate betokenis feinde of helle,
Cursed he is wip boke and belle."

Chron. Gr. Friars 27: "Sir Edmonde de la Poole was pronuncyde a cursed opynly with boke, belle, and candell."

6685. *Saphirs oriental*] The sapphire found in the Orient is of the best quality. See *Etym.* xvi, 9. 2: "Saphirus caerulea est cum purpura, habens pulveres aureos sparsos, apud Medos optimus." *Spec. Nat.* viii, 93: "Hic lapis hominem reddit castum, & firmat in bonis animum. . . Sed oportet vt ille, qui portat summo studio castitatem sernet. Orientales Saphiri sunt optimi." In Pannier's edition the stone is treated on p. 39, 84, 115, 149, 247, and 266. Comp. also Marbod, § 5. See also the notes of Skeat, *Piers Plowman*, b. 2, 14, and Bertha M. Skeat, *The Lamentatyon of Mary Magdaleyna*, p. 11.

6691-95. *Vnycourne*] It is not apparent from Lydgate's text, why the "beste Surquedous" is used as a symbol of *verecundia* = shame, sense of shame; neither is the statement of the marginal note that this animal lives in the wildest thickets a natural *tertium comparationis*. The physiologi and other mediaeval books on natural history relate how the unicorn in the presence of a virgin loses its ferocity, and thus may be easily captured. Comp. Isidor xii, 2. 13; *Livres du Trésor* i, 5. 201 (comp. the note of Chabaille, p. xii f.); *Spec. Nat.* xix, 104. If *verecundia* is taken in the sense of *reverence, veneration*, this story sufficiently accounts for the unicorn being chosen here as a symbol. There is no instance in the love-poetry where the unicorn is referred to in the same sense as in our poem. But the story of the physiologi has frequently given rise to a simile. Comp. Lauchert, p. 186 f., 190, 193, 199, 200, etc.

6696. Our alteration is proved correct by the French text which reads: "LI senestre portoît lymaige—Dun lieure fuitiz et sauluaige."

6719. Comp. Isidor, *Etym.* xvi, 7. 9; *Spec. Nat.* viii, 106. The question why the maiden's two Rooks bearing a mermaid and a lark in their shields were made of topas is sufficiently answered by the following passages from Vinc.: "Topazion enim trogoditarum lingua significationem habet quaerendi . . . in aspectum suum singulariter prouocans aspicientes."

6738. *Culaundre*] The description of the calandra forms a component part of almost all the physiologi of Europe. The mediaeval books on natural history contain also the fable about this miraculous bird. Comp. *Speculum Naturale* xvi, 44; Brunetto Latini i, 5. 156; Bartholomaeus de Glanvilla, *De Propr. Rerum* xii, 22. In the common editions of Isidor the bird is not mentioned, but in Cod. Tolet. xii, vii a description of it is added. As to the accounts given by ancient natural philosophers, see Lauchert, p. 7. In mediaeval literature there are frequent allusions to this bird. Comp. Lauchert, p. 169 and 198 ff. For further instances see *Archiv Oesterr. Geschichtsquellen* ii, p. 581; note on Chapter xxvi of the *Physiologus of Crisostomus*; *The Wars of Alexander* (ed. Skeat), l. 5603.

6775-6821. According to Lydgate the dove is meant

"to expresse

The loullyhede and the meknesse

That women^h han^h of her nature."

Therefore he qualifies the bird as "humble and meke," comp. l. 5368, where Cupido is called "Symple and as dowwe meke." In the marginal note *fraunchise* is the quality signified by the dove; but the word is undoubtedly to be taken here in a wider sense: it might be translated by *innocence*, *harmlessness*; otherwise there would be no sense in the clause "quia felle caret et nullum ledit," which, by the by, is quite in accordance with the writers on natural history in the Middle Ages. Comp. Isidor xii, 7. 61; Brunetto Latini i, 5. 157; *Specul. Vincentii* xvi, 53: "Columba felle caret: rostro non laedit."

6778-6784. *Eliotropia*] Comp. Isidor, *Etym.* xvi, 7. 12: "Magorum impudentiae manifestissimum in hoc quoque exemplum est, quod admista herba Heliotropio quibusdam additis precationibus, gerentem conspici negent." *Spec. Nat.* viii, 67: "hic lapis gestantem in longa vitae tempora producit, sanguinem stringit, venena fugat, & contra dolos tutum facit." Marbod. § xxix: "Nec falli poterit lapidem qui gesserit istum.—Tot bona divino data sunt huic munere gemmae,—Cui tamen amplior hic esse potentia fertur—Nam si jungatur ejusdem nominis herba,—Carmine legitimo, verbo sacrata potenti,—Subtrahit humanis oculis quemcunque gerentem." *Lapidarium omni voluptate refertum* etc. (Wien), D, iii b: "Dicitur autem reddere hominem bone fame: & large nite: & contra fluxum sanguinis & uenena ualere. Dicitur autem quod unctus herba sui nominis: fallit nismum ita ut hominem prohibeat uideri. Inuenitur autem pluries in ethiopia: cipro & india." Consult Pannier, p. 55, 137, 167, and 235.

6790. *Pelican*] How the story of the pelican killing and reanimating its young probably originated is pointed out by Lauchert, p. 8 ff. There are only a few physiologi which do not contain it. Comp. the lists drawn up by Mann, p. 31, etc. Of mediaeval encyclopædias which contain this story, I adduce Isidor xii, 7. 26; Brunetto Latini, i, 5. 168; *Specul. Naturale* xvi, 127. In our poem the killing of the young birds is not mentioned; we only hear that the pelican is ready to sacrifice its heart's blood. Allusions to this readiness of self-sacrifice are numerous in the different branches of literature. see Lauchert, p. 169 ff, 183, 190, 201 ff, 204 f. In the marginal note to our text we read that the pelican "ex indignatione" kills its young in order to reanimate them: this is the

original form of the story. With regard to allusions, see Lauchert, p. 170, 190, 202, 204 ff.

6828 ff. *Alcest*] The story is told in Hyg., *Fab.* 50 and 51; comp. also Apollod. *Biblioth.* i, 9. 15. For the mention of Alcestis, and poetical treatment of her story, I refer to Schick's note on l. 70-74 of the *T. of Gl.* I only adduce the instances I collected from Lydgate's writings, *T. of Gl.* 70 ff.:

"And aldernext was þe fressh[e] quene,
I mene Alceste, the noble trw[e] wyfe,
And for Admete hou sho lost-hir life
And for hir trouth, if I shal not lie,
Hou she was turnyd to a dai[e]sie."

Secrees, ll. 1305 and 6:

"Whan the Crowne of Alceste whyte and Red
Aurora passyd ful fresshly doth Appere."

There is also to be mentioned a ballad of the Add. MS. 29729, fol. 157 a (comp. Halliwell, *Minor Poems*, p. 161), and the report in *F. of Pr.* 37 b.

6842 and 6892 f. Like the magnet, this stone is contained in the physiologi, but its peculiarity of yielding only to goats' blood is not always mentioned. With regard to the oldest accounts, see Lauchert, p. 28. Of mediaeval physiographers compare Isidor xvi, 13. 2; *Speculum Naturale*, viii, 39. The lapidaries, of course, deal also with the adamant, see Marbod § 1; earliest French version of his treatise, 1 (Pannier, p. 36); *Lapidary of Bern*, 1 (Pannier p. 109); *Lapidary of Cambridge*, 1 (Pannier, p. 145). How often the hardness of the adamant is referred to, is visible from Lauchert's list (p. 179, 204, and 206), which might easily be enlarged. Comp. for instance, l. 4385-86 of the *Romaunt*.

6847-50. The albeston, too, is a symbol of indelible and quenchless love. See Isidor, *Etym.* xvi, 4. 4: "*Asbestos* Arcadiae lapis, ferrei coloris, ab igne nomen sortitus, eo quod accensus semel nunquam extinguitur . . . in templo quodam fuisse Veneris fanum (dicunt) ibique candelabrum, et in eo lucernam sub dio sic ardentem, ut eam nulla tempestas, nullus imber extingueret." Comp. the instances adduced in *New Engl. Dict.*

6849. *Dyers* has here the meaning of *extraordinary, renowned*. See also l. 5338 and 5574. Comp. O.F. *divers* = *singulier*. The French reads here:

"une pierre moult Renommee
Qui estoit abeston nommee."

6853. *turtle*] Comp. Lauchert, p. 26, etc. In the physiologi, the crow was originally the symbol of matrimonial faith; it is not until the time of the late Greek versions that this bird is replaced by the turtle-dove. As classical allusions to this bird, Lauchert adduces Aristoteles H. A. ix, 7 and Aelian iii, 44. Isidor does not relate the story, but Brunetto Latini (i, 5. 172) and Vincentius Bellovacensis (xvi. 143) have it. In Early English literature the turtle is frequently referred to as an example, either of faith in general, or of widow's faith. Comp. *Homiliae catholicae* (ed. Thorpe), i, p. 142: "þa turtlan getacniað clænnysse: hi sind swa geworhte, gif hira oðer oðerne forlyst, þonne ne secð seo cucu næfre hire oðerne gemacan"; *Old English Homilies* (ed. Morris), ii, p. 49; see also l. 355 of Chaucer's *Parlement of Foules*: "The wedded turtel, with hir herte trewe"; *Miller's Tale* 520: "Lyk a turtle trewe is my moornyng." *Marchantes Tale* 833. Shakespeare refers to the turtle as an emblem of chaste and faithful love in the following passages: *Winter's Tale*, v, 3. 132-35, and iv, 4. 154 f.; *Love's Labour's Lost*, iv. 3. 211; *Merry Wives*,

ii, 1. 82 f., and iii. 3. 44; *Troilus*, iii. 2. 184 f. Comp. further *The Phoenix and the Turtle*.

Comp. with the line quoted from *Parl. of Fowl*, the reading of Alanus ab Insulis, *De Planctu Nat.* (Migne 210, 436 c): "turtur suo viduata consorte, amorum epiligare dedignans, bigamiae refutabat solatia." For allusions in German literature comp. Lauchert, p. 154.

6890-6930. Comp. *R. de la R.* 16027 ff. See also note on l. 6169 ff. With the lines 6906-12 may be compared what is said in the *Troy-Book*, I, 6 D i b:

"Alas that she was so debonayre
For to truste vpon his curtesye,
Or to quyte hir of hir genterye,
So hastely to rewe vpon his smerte!
That thei wyll gladly of routh and pyte,
Whan that a man is in aduersyte,
Saue his lyfe rather than he shulde deye."

6931 ff., marginal note. The quotation is taken from Ovid's *Remedia Amoris* 139 f:

"Otia si tollas, periere Cupidinis arcus,
Contemptaque iacent et sine luce faces."

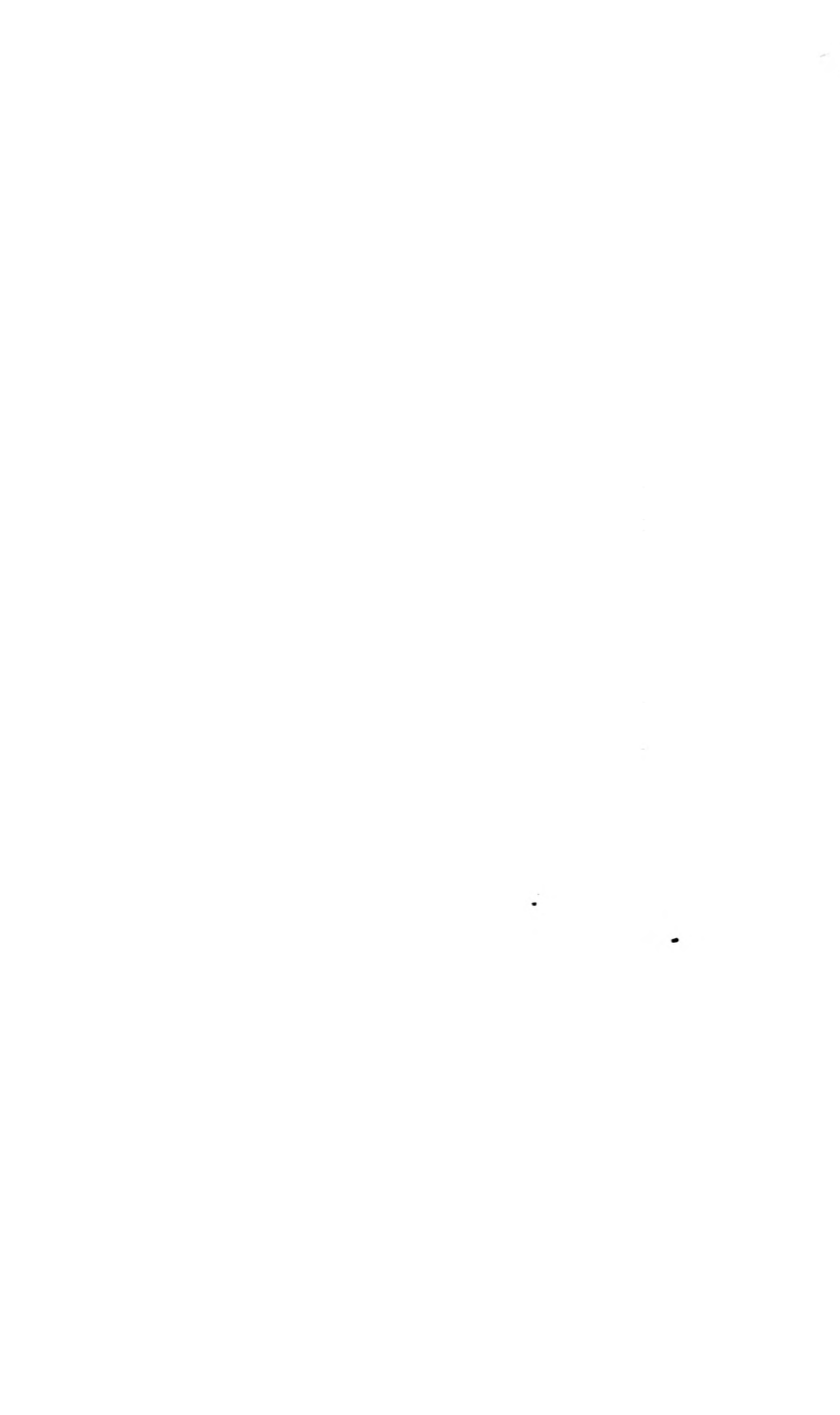
6969 ff., marginal note. With the quotation from Ovid may be compared *Remedia Amoris* 691 f.:

"Artibus innumeris mens oppugnatur amantum,
Ut lapis aequoreis undique pulsus aquis."

6975. *Tiger*] Comp. Lauchert, p. 40. Only in Armenian physiologi is the story of the tigress handed down. Lauchert is inclined to believe that it is derived from Pliny's account of the manner in which the cubs of the tiger are taken away (viii, 18. 66). None of the Latin MSS. hitherto known contains the story of the use of mirrors, but we find it in Old French and Provençal physiologi; there is moreover a *Physiologus of the Waldenses* in which it is given. In the *Hexaëmeron* of Ambrosius and in the *Spec. Nat.* (xi, 112) the hunter throws a "sphaeram de vitro" in the way of the animal. See Lauchert, p. 40 and 142; further, Chabaille, *Livres du Trésor*, p. xii, note 3. Brunetto Latini, too, knows the story, see i, 5. 199. In Isidor it is wanting. The French original of Lydgate, which here, as in all other cases, simply gives the name of the symbol, later on, in a detailed account, enlarges upon the story of the mirrors, see *É. A.*, fol. 26 b. Comp. with this passage the following lines which Lauchert quotes from a poem of the Sicilian Inghlifredi, *Poeti del primo secolo*, i, p. 136:

"Sono amato da lei senza inganno:
A ciò mio mente mira,
Sì mi solleva d'ira,
Come la tigre lo specchio sguardando."

Sometimes the story of the mirror is transferred to other animals, see Lauchert, p. 188.



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